

Crowdfunding 101 on
Kickstarter.com **p37**

Is there CP life beyond Angry
Birds for app-based IPs? **p53**

Brand Licensing—Retail giants track social
media chatter to make product moves **p102**

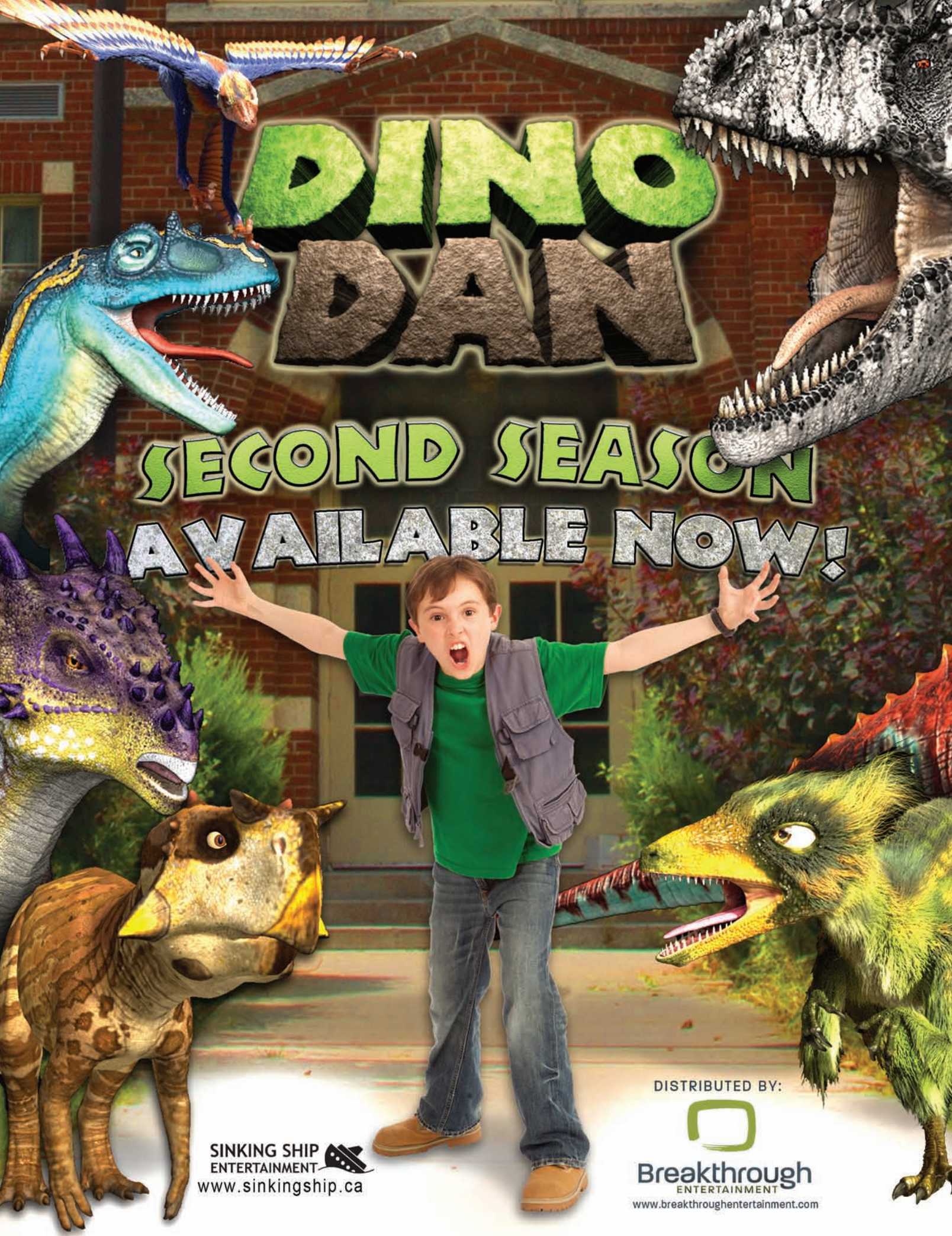


kidscreen®

engaging the global children's entertainment industry

A publication of Brunico Communications Ltd. OCTOBER 2012





DINO DAN

SECOND SEASON

AVAILABLE NOW!

SINKING SHIP
ENTERTAINMENT 
www.sinkingship.ca

DISTRIBUTED BY:


Breakthrough
ENTERTAINMENT
www.breakthroughentertainment.com



DINO DAN BY THE NUMBERS

- 👉 MOST WATCHED DEBUT ON NICK JR.!
- 👉 OVER **104** EPISODES AVAILABLE WITH EXTRAS!
- 👉 SOLD OVER **250,000** DVDS IN LESS THAN 7 MONTHS IN U.S. MARKET ALONE!
- 👉 HIGHEST CONTEST ENTRY FOR RED BOX WITH **1,200,000** ENTRIES!
- 👉 TRAILERS ON YOUTUBE.COM HAVE OVER **2,700,000** VIEWS!
- 👉 BROADCAST IN OVER **90** COUNTRIES!
- 👉 OVER **130,000** REGISTERED USERS ON **DINODAN.COM**

**OVER 11 GLOBAL LICENSEES
ON BOARD**

For Licensing Sales :
Nancy Fowler
THE LICENSING SHOP INC.
P: +1 (416) 322-7300 Ext. 202
E: nancy@thelicensingshop.com

DREAMWORKS

CLASSICS

**DREAMWORKS DRAGONS:
RIDERS OF BERK**



**The Dragons Soar In
A New TV Series**

**GEORGE OF
THE JUNGLE**



King of the Jungle

**CASPER'S
SCARE SCHOOL**



**The World's
Friendliest Ghost**

**visit us at
A0.14**

sales@classicmedia.tv

RKS



ClassicMedia™

MR. MAGOO

NODDY

OLIVIA



**Oh Magoo, You've
Done It Again!**

**Make Way
for Noddy!**

**She Makes The
Ordinary Extraordinary**

Reinventing the classics of yesterday...

MIA[®] and me



Winner
of the
mipjunior
Licensing
Challenge
2011

Winner
of the Tricks-
for-Kids Award
at the ITES 2012

26 x 23'

Season 2 in
development

Sold to 60+
territories

Licensing roll-out
in 2012/2013

International
toy license partner:

MATTEL

www.mia-and-me.com



In Co-Production with:



Find us at

MipCom: Riviera Hall, R 33.05
Brand Licensing Europe: C 005



TIP THE MOUSE

52x7'
TV SERIES

NEW



26x12'
TV Series

TOP
RATED

© Gijndl Editore

© 2012 youngfilms GmbH & Co. KG and Carlsen Verlag



DEX HAMILTON ALIEN ENTOMOLOGIST

80' Feature

NEW

© Dex CG Inc. 2012



TOSSED IN SPACE

80' FEATURE

NEW

© High Moon Productions Inc. 2012

TV & Home Entertainment
Sjoerd Raemakers
sjoerd@telescreen.nl

Consumer Products
Bernd Conrad
conrad@m4e.de

www.m4e.de

TELESCREEN
an m4e company

m4e
made for entertainment

kidscreenInside

October 2012

moves 23

How I Did It—Lisa Henson discusses how she's building a new family legacy

Cartoon Network animator gets greenlight to turn short, *Uncle Grandpa*, into series

tv 37

Kids projects find crowdfunding through Kickstarter.com

JustLaunched—Rob Dyrdek's *Wild Grinders* is ready to skate globally

consumer products 53

Is the retail mania for app-based licensing running out of steam?

Toycos debut new doll fashion dolls to dazzle fickle girls demo

kid insight 65

Nickelodeon helps US kids rank global issues before US presidential election

Muse of the Month—Six-year-old Reagan is a born storyteller

iKids 70

New kids platform Kazanna combines social networking and gaming in one spot

Tech Watch—Nukotoys rolls out trading cards that interact with mobile devices



We check in with what Spanish kids four to six are watching—it's a big thumbs up for *Fanboy & ChumChum*

Special Reports

MIPCOM 72

We explore the uncharted world of second-screen programming, and how the kids market is evolving around SVOD heavyweight Netflix

Fall TV 91

A sneak-peek at the Class of 2012 from kidsnets in the US, UK and Canada

Brand Licensing 102

How major retail chains are mining social media chatter to make buying decisions and a preview of the BLE show floor



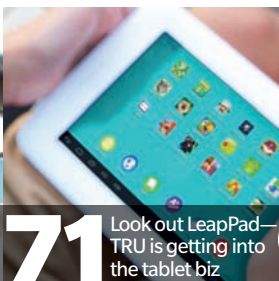
50 *Totally Spies* is totally back



60 Boo! Spirit Halloween scares up sales



66 Cool or Not? Beats by Dre vs. tumblr



71 Look out LeapPad—TRU is getting into the tablet biz



90 Aliens aplenty in Cool New Shows!

Cover Our editorial cover features an image from Disney Channel's *Good Luck Charlie*. International and event copies sport an ad for Nelvana's new CGI series *OH NO!*

DANIEL TIGER'S



© The Fred Rogers Company



40 x 22 minutes

CAMP
LAKEBOTTOM



26 x 22 minutes

Arthur®



NEW SEASON 20 x 22 minutes

Visit us at our new MIPCOM stand R35.24

9story
ENTERTAINMENT

9story.com



- **WORLD PREMIERE AUG 26TH ON NICK USA, RANKED #1 ACROSS ALL TV**
- **80+ BROADCASTERS IN MORE THAN 130 COUNTRIES**
- **CONSTANTLY TOP RATED SHOW IN US, RUSSIA, ITALY, SPAIN, PORTUGAL, BRAZIL**

BRAND NEW SEASON 5



via Brece 60025 Loreto (AN) Italy • Tel. +39 071 750 67 500 • www.rbw.it • tvsales@rbw.it



Geronimo Stilton™



DIVING INTO NEW ADVENTURES!

52x22' - ADVENTURE-COMEDY 2D HD - AGE 6+

TWO
SEASONS
NOW
AVAILABLE

Produced by



with the participation of



ATLANTYCA S.p.A.

TV & Video distribution: distribution@atlantyc.com

US, Scandinavia, German speaking countries (jointly with MoonScoop), Italian speaking countries, Spain, Portugal, Central Eastern Europe, Southern Europe

MOONSCOOP

TV & Video distribution: distribution@moonscoop.com

US, Scandinavia, German speaking countries (jointly with AtlantycA), Canada, UK, French speaking countries, Benelux, Middle East, South America, Asia, Africa, Australia/NZ

CASPER'S SCARE SCHOOL

SEASON II

MIPCOM
STAND
R27 -18



104 x 13' or
52 half hours

produced
in HD by :

MoonScoop



ClassicMedia

partners :



PARIS OFFICE

14 rue Alexandre Parodi
75010 PARIS - France
T. +33 (0)1 53 35 90 90
F. +33 (0)1 40 35 19 35

LOS ANGELES OFFICE

21300 Oxnard St. - Suite 100
Woodland Hills, CA 91367 - USA
T. +1 (818) 999 0062
F. +1 (818) 999 0172

distribution@moonscoop.com

www.moonscoop.com

MoonScoop

© 2012 Classic Media, LLC - MoonScoop - DQ Entertainment Limited. CASPER, its logos, names and related indicia are trademarks of and copyrighted by Classic Media, LLC. All rights reserved.



The RANCH

26 HALF-HOURS

HD



I'm sensing a theme, here

I don't often use this space to recap what you're about to read. This time around though—after spending the better part of the summer getting this issue prepped for your reading pleasure—I couldn't help but notice a real theme emerging. Once at the periphery of this business, the digital landscape is now, frankly, at the crux of it. Obviously, digital media and its distribution platforms have been the subject of a lot of executive hand-wringing for close to a decade. But judging by what might be our most digital-heavy issue ever, I think the anxiety over the somewhat-forced transition from analogue is subsiding.



For one, broadcasters and producers are finding ways to work with the proliferation of mobile devices. There's been a lot of talk about the second-screen universe and viewer engagement in the adult space in the past six months, and players in children's entertainment are listening. In contributor Brendan Christie's feature, "Say hello to ubiq-TV" (p.72), he finds that the big three kidscasters are diving head-long into the new environment and figuring out how second-screen entertainment and apps will complement, if not strengthen, their linear channels. Similarly, he's unearthed a number of producers who are co-opting third-party technology to enhance kids viewing experiences—if you haven't heard of a digital watermark tech called Intrasonics yet, you're going to soon.

Similarly, in her piece, "The rise of Netflix" (p.82), features editor Kate Calder delves into how the SVOD service may just be changing the traditional kids TV distribution model. Distributors, for their part, are viewing the service as a great outlet for library content, and some are even starting to see it as a possible first- or second-window destination for their new premium content. She finds the picture is less clear for large cable-based networks, but does outline that real dollars are being spent to acquire content for the digital service—something that was pretty rare up until now.

Admittedly, making money from digital remains the central stumbling point. So while the industry continues to work its way towards a solution, what about the idea of generating seed money through wholly digital means? If that idea grabs you, be sure to read "Crowdfunding 101" (p.23), also written by Kate. She's uncovered some great examples of kids content creators who've mounted successful fund-raising campaigns on Kickstarter.com, detailing their ups, downs and lessons learned.

Of course, the one entity profiled in this issue that is assuredly making money from digital is retail giant Walmart. Senior writer Gary Rusak's fascinating piece "Chatter boxes," (p.102) details just exactly how Walmart and its global competitors have taken a deep-dive into social media and created a new form of analytics that deciphers consumer preferences and helps inform their buying decisions. Did you know, for example, that residents of Louisiana don't like macaroons? Well, thanks to its analysis of Twitter, Facebook and the lot, @Walmart Labs does. The eerie Big-Brotherhood of that fact aside, you won't find one of the meringue-based treats on its shelves in that state. However, if you've got a hot property with consumer products potential, I would get on Twitter right now—thanks to digital, Walmart knows all.

Cheers,
Lana

kidscreen

October 2012 • Volume 17, Issue 7

www.kidscreen.com

VP & PUBLISHER
Jocelyn Christie
jchristie@brunico.com

EDITORIAL

Lana Castleman Editor
lcastleman@brunico.com

Kate Calder Features Editor
kcalder@brunico.com

Gary Rusak Senior Writer
grusak@brunico.com

Jeremy Dickson Senior Online Writer
jdickson@brunico.com

Writers and Contributors
Amanda Burgess (Toronto)
Brendan Christie (Toronto)
Insight Kids (New York)
KidSay (Olathe, KS)

Nickelodeon Kids & Family (New York)
Dawn Wilensky (New York)

**BUSINESS DEVELOPMENT
AND ADVERTISING SALES**
(416) 408-2300, 1-800-KID-4512

Myles Hobbs Associate Publisher
mhobbs@brunico.com

Nathaniel Martin Account Manager
nmartin@brunico.com

Jonathan Abraham Account Manager
jabraham@brunico.com

Vakis Boutsalis Marketing Coordinator
vboutsalis@brunico.com

CREATIVE

Creative Director Stephen Stanley
sstanley@brunico.com

Art Director Andrew Glowala
aglowala@brunico.com

Production/Distribution Coordinator Robert Lines
rlines@brunico.com

AUDIENCE SERVICES

Director of Audience Services and Production
Jennifer Colvin jcolvin@brunico.com

Manager, Audience Services
Deborah Brewster dbrewster@brunico.com

CORPORATE

President & CEO Russell Goldstein
rgoldstein@brunico.com

VP & Editorial Director Mary Maddever
mmaddever@brunico.com

VP of Finance & Administration Linda Lovegrove
llovegrove@brunico.com

VP & Chief Information Officer Omri Tintpulver
otintpulver@brunico.com

VP & Realscreen Publisher Claire Macdonald
cmacdonald@brunico.com

Customer care

To order a subscription visit www.kidscreen.com/subscribe
To make a change to an existing subscription,
please contact us by e-mail: kidscreencustomer@brunico.com
Fax: 416.408.0249 Tel: 416.408.2448

Subscription rates

Kidscreen is published 8 times per year
by Brunico Communications Ltd.
In the US: One year US\$89.00 Two years US\$159.00
Single copy price in the US is US\$7.95. Please allow four
weeks for new subscriptions and address changes.

Postmaster Notification

U.S. Postmaster, send undeliverables and address changes to:
Kidscreen PO BOX 1103
Niagara Falls NY 14304
Canadian Postmaster, send undeliverables and address changes to:
Kidscreen PO Box 369, Beeton ON L0G 1A0
Printed in Canada. Canada Post Agreement No. 40050265.
ISSN number 1205-7746

Opinion columns appearing in Kidscreen do not necessarily
reflect the views of the magazine or its parent company Brunico
Communications Ltd. All letters sent to Kidscreen or its editors
are assumed intended for publication. Kidscreen invites editorial
comment, but accepts no responsibility for its loss, damage or
destruction, howsoever arising, while in its offices, in transit or
elsewhere. All material to be returned must be accompanied by a
self-addressed, stamped envelope. Nothing may be reproduced in
whole or in part without the written permission of the publisher.
© Brunico Communications Ltd. 2012

® Kidscreen is a registered trademark of Brunico Communications Ltd.

Watch for
kidscreen's
Animation
Services Issue
Street Date:
November 27

Now on
TV Tokyo, Japan
TVB, Hong Kong
EBS, Korea



General
DAEWON MEDIA CO., LTD.
info@daewonmedia.com

Europe
RAINBOW S.R.L.
tvsales@rbw.it

Japan
KODANSHA LTD.
foreignrights@kodansha.co.jp



DAEWON MEDIA
KODANSHA

YO GABBA GABBA!



66x22'

**NEW EPISODES
AVAILABLE NOW!**

**Worldwide Sales, Licensing and Distribution
Now Managed Exclusively By DHX/Wildbrain**



**VISIT US IN THE
CANADIAN PAVILLION
SECTION #02.10
AT MIPCOM 2012**

WILDBRAIN
ENTERTAINMENT
a DHX Media Ltd. Company

THE MAGIC STORE

**media
dhx**

LICENSING

LICENSING@WILDBRAIN.COM

TV DISTRIBUTION

SALES@DHXMEDIA.COM

The Gabba Legal Line It. Yo Gabba Gabba! TM & © 2012 GabbaCaDabra LLC.



kids sum

The year's biggest kids

February 5-8 , 2013 •



Announcing our

What would Homer do?



Joel Cohen, Writer and Co-Executive Producer of *The Simpsons*, will kick off the conference program with a customized keynote presentation called "The Tao of Homer: Lessons in Creativity and Innovation from *The Simpsons*" that's sure to make you laugh and think about your business in new ways.

KEYNOTE SPONSORSHIP AVAILABLE!
Email sales@kidscreen.com for more info.



\$1,350 MIPCOM Special on now!

Promo Code: MIP13

Use it at summit.kidscreen.com until Oct.26 to save \$400!

No extensions. No exceptions.

Note: The \$1,350 MIPCOM Special is not retroactive and is valid on new registrations only.



Kidscreen Summit™

Kids entertainment event

Hilton NY, New York

keynote speaker!

Add a Master Class for just \$200!

In addition to the general conference sessions that are included in your Kidscreen Summit registration, we will be offering six hands-on Master Classes on Friday, February 8. Attendees who are keen to pack more professional learning into their Summit week can take part in one of these sessions for an additional \$200.

High on Humor: Getting more laughs with your animated comedies

Big-League Budgeting: A pro's guide to better production planning

Digital Dollars: Finding the real money in digital distribution

Second-Screen Success: Mapping your IP's digital media universe

Showrunning Show & Tell: Producing kids series the US network way

Income Property: Tapping into your IP's back-end potential

Each class is two hours long, with three running in the morning and three in the afternoon. So the maximum number of Master Classes that one person can participate in is two. Detailed descriptions of these sessions are available online at summit.kidscreen.com/2013/register.

The year's biggest gathering of kids entertainment decision-makers, Kidscreen Summit is the one event you can't afford to miss if you're in the business of entertaining children.

Register today @ summit.kidscreen.com



• Entry Deadline: November 5, 2012 •

Now accepting entries!

Kidscreen is launching a brand-new set of awards to celebrate the market's best digital media products and platforms for kids.

So if you've got an outstanding website, web series, app, eBook, video game or streaming video platform for preschoolers or kids ages six and up, put it in the running to get the industry recognition you deserve for building it!

Winners will be announced live at an awards ceremony and cocktail party capping off our iKids conference in New York on February 4, 2013.

We're looking forward to letting the world know about your best work, so make sure you enter before November 5 and take advantage of this chance to shine.

Enter online now at ikids.kidscreen.com



The List

Five things on our radar this month



1 Google Fiber nabs Disney

Google's much ballyhooed Fiber internet service has struck a major content deal with Disney that will bring Disney Channel, ABC Family, ABC New Now, Soapnet and ESPN to the nascent TV service. Fiber will offer a 1 GBPS symmetrical connection for US\$70 a month. Admittedly we don't know exactly what that means, but we'll assume it's geek speak for very, very fast. Additionally, the service is offering around 200 TV channels. However, the mighty Google has yet to strike content deals with the likes of HBO and Fox. Rollout is also proceeding cautiously, with Fiber being made available in only one test market right now—Kansas City, Missouri.



2 Nick woes over?

Nickelodeon's ratings are having an adverse affect on the overall health of its parentco Viacom, according to a report from Pivotal Research Group. It found the net has "lost a substantial number of viewers," and that Viacom reported a 7% dip in Q2 ad revenue. The kidsnet, however, is fighting back. It's commissioned more than a dozen new series to lure viewers, including the re-vamped version of *Teenage Mutant Ninja Turtles*. Might the raucous reptiles save the day, dude?



3 Facebook's grey is showing

It seems that things haven't gone Facebook's way since its underwhelming IPO. The social media site is flagging, especially with younger users. According to comScore data, use among the 12 to 17 and 18 to 24 demos has dropped 42% and 25%, respectively. Facebook plans to amp up its mobile offerings to address the issue. However, it has to contend with its most recent purchase first, Instagram. The photo site, with 100 million users, is finding Facebook's young friends in droves.




4 DreamWorks' big ambition

Sending a clear message to competitors, DreamWorks Animation, with new distribution partner 20th Century Fox, announced its 2013 to 2016 slate. It includes a whopping 12 feature-film releases, marking the most ambitious schedule for an animation studio in Hollywood's history. We bet the studio has Pixar's attention now.



5 Will U buy it?

Nintendo has finally announced that its much anticipated Wii U dual-screen gaming console's basic model will retail for US\$300, and US\$350 for the premium edition. Both will debut on November 18 (North America), November 30 (Europe) and December 8 (Japan). With presales already sold out at US retailers like Best Buy and Target, there's a good chance the Wii U will be hard to find come Christmas.

 To keep up with the news as it happens, check out Kidscreen.com daily.

MEDIA TOON

PRESENTS

NEW

LITTLE SPIROU

78x7' HD

THE BEST SURVIVAL TIPS
FOR KIDS!



COMING THIS FALL ON



VISIT US AT MIPCOM
BOOTH 10.09

DUPUIS
AUDIOVISUEL

© Dupuis Edition & Audiovisuel / Arnedo Belgium / Lucanination / RTBF-2012

How I Did It—Lisa Henson



Forging a new legacy

“We all played in the workshop when we were young,” says **Lisa Henson**, the eldest of legendary puppeteer and creator Jim Henson’s five children. “My view as a young child was from behind-the-scenes and literally watching how it was all done from below.”

The gig CEO of The Jim Henson Company, where she oversees all television and feature film production from early development through post-production.

An early start Jim Henson loved to involve his children in the projects that engrossed him. Not only was his eldest daughter encouraged from a young age to give written notes and comments on projects in development, she often had a front-row seat to the business side of puppetry. In particular, Lisa Henson recalls a trip to L.A., when she was invited to sit in on a pitch session with Sherry Lansing, the first female president of Twentieth Century Fox and a great role model in her dad’s mind.

Inspiration stuck and it didn’t take long for Henson to start blazing her own trail. At Harvard, where she majored in folklore and mythology, she became the first female president of its infamous satirical publication *The Harvard Lampoon*. With an Ivy League degree under her belt and an early foundation in the Jim Henson brand of children’s entertainment, she built a career in Hollywood that was decidedly independent from the family business.

Finding her own path “I benefitted from being independent and having professional experiences outside The Jim Henson Company and then bringing that experience back to bear here,” says Henson.

Her first career step was a job at Warner Bros., where she rose up the ranks over almost 10 years to become EVP of production. Working on blockbusters such as *Batman* and the *Lethal Weapon* series was a departure from puppetry, but a production environment in which she felt confident in expressing her professional opinions. “Sometimes I might have been a little too entitled because I did have that background,” Henson admits, referring to her early years. Next, she became president of production at Columbia Pictures, a three-year role that had her overseeing the company’s entire slate of movies, including *Men in Black* and *Fly Away Home*, while navigating what she says was a tumultuous period at the Hollywood studio.

Family ties It was later, when The Jim Henson Company was sold to German firm EM.TV, that she joined the family business to provide continuity and growth in what was expected to play out as a new partnership. However in 2001, EM.TV’s stock crashed. It put TJHC up for sale and the company began selling off assets, including the rights to the *Sesame Street* Muppets, which were acquired by nonprofit Sesame Workshop.



WOLF BLOOD

TWO TEENS FACE THEIR BIGGEST CHALLENGE YET:
COMING OF AGE – AS WOLF AND HUMAN

Visit us at MIPCOM 2012: Booth No. 21.02 - 23.01

Sales, Merchandising and Coproductions | Erich-Dombrowski-Str. 1 | 55127 Mainz | Germany
Phone: +49 (0) 6131 - 991 1601 | programinfo@zdf-enterprises.de | www.zdf-enterprises.de

 **ZDF**.enterprises

MEDIA TOON

PRESENTS

NEW

LITTLE SPIROU

78x7' HD

CRAFTY KIDS ALWAYS COME OUT ON TOP!



COMING THIS FALL ON



VISIT US AT MIPCOM
BOOTH 10.09

DUPUIS
AUDIOVISUEL

© Dupuis Edition & Audiovisuel / Arando Belgium / Luxanimation / RTBF-2012

The formation of the Henson Digital Puppetry Studio under Lisa Henson ushered in a new era of CGI series like *Sid the Science Kid*



Describing the time as “a very dramatic chapter in all of our lives,” Henson and her siblings worked together to buy the company back. “That was a turning point for us, because as a family we had operated through a turbulent period very well,” she says. (Besides the buy-back, the family also negotiated the sale of the Muppet Show Muppets to Disney around the same time.)

A new beginning Without its two tentpole properties, the company now owned a smaller library that included *Fraggle Rock*, *Labyrinth* and *The Dark Crystal*. “We also owned something we thought had a lot of unrealized value—the Creature Shop,” says Henson. In particular, the Hensons saw the potential to harness the Creature Shop’s technology to apply puppetry to digital characters, a service the company had developed as a high-end visual effect for films.

The company went to work developing the Henson Digital Puppetry Studio with a proprietary animation technology that enables performers to physically puppeteer and voice CGI characters in real time. Through that pipeline, Henson ushered in a new era of Jim Henson Company brands as the executive producer of preschool series including *Sid the Science Kid*, *Dinosaur Train*, web series *Wilson & Ditch: Digging America*, and preschool puppet series *Pajanimals*.

Next moves Besides continuing to produce its preschool content, Henson says the company is working on developing an original older-skewing slate for tweens and new puppet-based television series and films aimed at adults through its Henson Alternative label. She also has a film slate in development including *Power of the Dark Crystal* and *Fraggle Rock*. —Kate Calder

Out of Office

Tales from the frequent fliers club



Mark Bishop

Co-CEO, marbledmedia

1. In my carry-on

I have my noise-cancelling headphones, iPad, *Wired*, face wipes and my caffeine eye cream—it honestly helps those lids stay up!

2. My go-to gadget

I fully support spontaneous MIP parties, so I don’t leave home without my Bose SoundLink portable speaker.



Photo: Mark Bishop, MarbledMedia.com

3. On the fly

There is no guarantee your luggage will not go missing. Pack an extra pair of underwear in your carry on.

4. Preferred in-air tunes

Songs from Fun, Johnny Cash, The Beach Boys and Mumford & Sons.

5. Best in-flight food

Singapore Airlines—a great menu, service with a smile, and ice cream for dessert

6. Best power-lunch

The W Hotel in London—a terrific place for some “hair of the dog” after late-night shenanigans at The Groucho Club.

7. Window or aisle?

Aisle. My legs are too long and I always drink a gallon of water in-flight, so proximity to the bathroom is key.

ATLANTYCA

in Fun we trust



MIPCOM
STAND R.35.21

ATLANTYCA S.p.A.
via Leopardi 8, 20123 Milano - Italy
+39 02 4300101 _ production@atlantycas.com _ distribution@atlantycas.com

A ATLANTYCA
entertainment
atlantycas.com

Geronimo Stilton: TM & © Atlantica Entertainment S.p.A. Animated Series © 2011 Atlantica Entertainment S.p.A. & MoonScoop. All rights reserved Bat Pat: © 2011 Atlantica S.p.A. All rights reserved.

MEDIA TOON

PRESENTS

NEW

LITTLE SPIROU

78x7' HD

THE BEST SURVIVAL TIPS
FOR KIDS!



COMING THIS FALL ON



nickelodeon

RTS Radio Télévision Suisse

rtbf.be

VISIT US AT MIPCOM
BOOTH 10.09

DUPUIS
AUDIOVISUEL

© Dupuis Edition & Audiovisuel / Arnedo Belgium / Lucanation / RTBF-2012



Attitude-driven app *Bugsted* will be backed by 13 animated shorts and a collectible toy/trading card line

Vodka Capital makes it work in a tough economy

It's not exactly uncommon knowledge that Europe is embroiled in a period of economic turmoil. And faced with working in a climate where it's taking longer than ever to raise funding for a full 52 x 11-minute series, Madrid, Spain-based Vodka Capital is finding an additional way to keep busy. The prodco is readying a multi-tiered app-centric property that should have legs—well, millions of them, potentially.

Created over a six-week period last winter, *Bugsted* is an iOS/Android app, short-form animated series and collectible figurine/trading card line set to be unleashed this spring. Vodka Capital CEO Victor Lopez—who also hatched the idea for its hit preschool series *Jelly Jamm*—came up with the concept in which a lone insect gets dropped on the moon during the Apollo 11 mission. Over the next few decades, a race of cute and irreverent creatures evolves, and a few eventually find their way back to Earth via the Space Shuttle. They don't want to be here, so app players are charged with helping the bugs return to the moon. A full 13 minute-long animated segments (suitable for web, mobile and TV) and a collectibles/trading card line from German toyco Simba will extend *Bugsted's* story.

One of the most appealing aspects of the tween-targeted property for Vodka is that it has taken relatively little cash to get it off the ground. "We're looking at €500,000 (US\$650,000) for everything, including the app with 100 game levels and the shorts," says MD Steve Posner. "This has been much quicker to market and it will be easier to get a read on consumer response. Production time is also faster, and we're beginning product exploitation on day one—we don't have to wait 18 months to seed the market," he adds.

As for the consumer products connection, Simba (along with Mexican broadcaster Televisa) is on-board as a full co-producer for the app and animated shorts. Set to launch initially Spain and Mexico, *Bugsted* will benefit from TV advertising from Simba, too. "Getting on the app store is not a problem," says Posner. "Getting people to notice it is. That's part of linking with TV, toys and trading cards to create marketing exposure." The toys will also have embedded QR codes that unlock special features and play-boosting components in the app.

Vodka contends another advantage of this model is that it's infinitely scalable, depending on its reception by consumers. "What we like about this is it's more of a sense-and-respond kind of brand," says head of international sales Ian Lambur. "Depending on how it's evolving, we can do more shorts or morph it into a full TV series." —Lana Castleman

MUSIC. MATH.

AND
A
LITTLE
RED
MONSTER.



ALL NEW:
ELMO
THE MUSICAL

(15 x 6' episodes)

Now available across platforms: TV,
online, tablets and phones, for both
iOS and Android devices.

For licensing opportunities contact
emily.rapp@sesame.org



™/© 2012 Sesame Workshop. All Rights Reserved.

MEDIATOON

PRESENTS

NEW

LITTLE SPIROU

78x7' 

CRAFTY KIDS ALWAYS COME
OUT ON TOP!



© Dupuis Edition & Audiovisuel / Aramée Belgium / RTBF-2012

COMING THIS FALL ON



VISIT US AT MIPCOM
BOOTH 10.09

DUPUIS
AUDIOVISUEL

On the circuit

Notes for the industry travel diary

October 11-14

New York Comic-Con

New York, NY

www.newyorkcomiccon.com



The seventh annual event continues its run as the second-largest comic book and pop-culture convention in the US. Drawing more than 105,000 attendees in 2011, New York Comic-Con features the best in comics, graphic novels, anime, manga, video games, toys, movies, and television. Fanboys, fangirls and leading entertainment industry players can expect an array of panels, screening rooms and networking sessions. Elmo and Gordon from *Sesame Street* are also scheduled to make special appearances.

October 16-18

Brand Licensing Europe

London, England

www.brandlicensing.eu



International retailers, licensees, manufacturers, licensors, ad agencies and agents will be flocking to Olympia, London to experience the only pan-European event dedicated to licensing and brand extension. Now in its 14th year, the successful trade show offers more than 2,200 global properties on display, quality networking and trend-spotting opportunities, free seminars in the Licensing Academy, and the third annual License This! Challenge.

November 12-15

SPAA Conference

Melbourne, Australia

<http://conference.spaa.org.au>



Hosted by the Screen Producers Association of Australia (SPAA), the annual three-day conference for all industry members involved in production, distribution and financing of screen content offers a comprehensive lineup of keynote presentations, panels, networking parties, screenings, pitching opportunities and markets. More than 700 Australian and international delegates are expected to attend this year's event, themed Partnerships, Growth and Consolidation.

December 10-11

Asian Animation Summit

Kuala Lumpur, Malaysia

www.asiananimationsummit.com



This brand-new annual event is designed to showcase Asia's strongest animated projects looking for investors and partners, and to stimulate co-production and co-financing of animation in the region. Participants will spend two days attending presentations of roughly 40 new children's TV series concepts—some partially financed, and some in development—from Australia, Korea, Malaysia and Singapore. And with plenty of time built into the schedule for meetings and casual networking, it couldn't be easier to follow up immediately on projects of interest. AAS is also optimally timed to take place two days after Asia Television Forum (December 5 to 7), with a weekend in between to travel from Singapore to Kuala Lumpur.

February 5-8

Kidscreen Summit

New York, NY

<http://summit.kidscreen.com>



Renowned as the kids entertainment industry's biggest gathering of the year, the annual Kidscreen Summit returns to New York offering a robust lineup of networking opportunities, insightful panel discussions, inspiring keynotes (Joel Cohen of *The Simpsons* will kick off the conference) and great parties. The summit, a must-attend event for content creators, producers, distributors, broadcasters, marketers, digital media professionals and licensing execs, attracted nearly 1,600 attendees from 46 countries in 2011, and this year's 14th edition is expected to grow.



A full listing of Industry Events is available at kidscreen.com/events

with the highest per capita of under 14s in the world*



...the Arab animation industry is ready to take off.

twofour54° Abu Dhabi – the tax-free gateway to new animation opportunities.

The MENA region is one of the world's fastest growing media and entertainment markets with 19% compound growth in recent years*. Arabic TV airs 1800 hours of animation every month*, yet most is translated into Arabic. That's a prime opportunity for animation businesses to create original Arabic content. Over 100 leading media companies are already capitalising on the opportunity at **twofour54° Abu Dhabi**.

- 100% company ownership in a stable, tax-free environment
- Unique campus environment with facilitated business networking
- Full on-site HD production and post-production facilities
- Guidance and liaison with UAE content regulatory bodies
- Home to the world's 1st Cartoon Network™ Animation Academy
- The region's only stereoscopic 3D Lab
- Easy licensing and business set-up services

Find out how we could help grow your business today.

twofour54.com/animation
+9712 401 2454



twofour54
Abu Dhabi

media & entertainment hub

*Sources: Trading Economics 2011, US Census Bureau, Eurostat, Los Angeles Times, A.T. Kearney, Global Animation Industry: Strategies, trends & opportunities - 2009 - Animation Age Chetto.

twofour54° is an initiative of the Abu Dhabi Government.



Homegrown talent

Pete Browngardt's off-the-wall Cartoon Network short *Uncle Grandpa* gets the greenlight

What After learning to make stop-motion Super 8 films with his older brothers when he was just eight years old, Long Island, New York-bred cartoonist Pete Browngardt knew he wanted to be an animator. "When I realized that making cartoons was actually a job, I was like, 'Why would anyone not want to do that?'" Subsequently studying character animation at CalArts, he eventually landed a layout gig for *Futurama* at age 19 and completed stints at Industrial Light and Magic and MTV Animation.

You might recognize Browngardt from his work with Cartoon Network series including *Chowder*, *The Marvelous Misadventures of Flapjack* and *Adventure Time*. His most recent project saw him take on creator and executive producer duties for the acclaimed Cartoon Network series *Secret Mountain Fort*

Awesome, which followed on the heels of his first original short, *Uncle Grandpa*.

Why take note? After sitting in limbo for almost four years, Cartoon Network took notice of Browngardt's *Uncle Grandpa* short and commissioned it last month to premiere as a full-blown series in 2013. Notably, *Uncle Grandpa* was part of Cartoon Network's shorts program (originally called Cartoonstitute) in 2008. The shorts program was created by CN's chief content officer Rob Sorcher and aims to nurture young talent and find original stories and characters for development. "I was asked to pitch something, so I pitched *Uncle Grandpa* and they liked it so much they let me make it," says Browngardt.

Uncle Grandpa follows the heroic adventures of the title character who is an uncle and a grandfather to everyone in the world (by magic, of course). Living in a ramshackle RV, Uncle Grandpa is easily recognizable with his rainbow suspenders, beanie propeller hat, handlebar mustache and red, talking fanny pack. The original was nominated for a best short-form animated program award at the 2010 Emmys. And now in pre-production, the *Uncle Grandpa* series is set to offer a more expansive world with new characters including a piece of pizza, a dinosaur and a rainbow-farting tiger.

Inspiring ideas Focusing their efforts on the new series, Browngardt and his team, which includes Cartoon Network art director Bill Flores, are excited to take the fearless and flatulent Uncle Grandpa on new adventures. He says the character is inspired by a number of people in real life and fiction. "It's weird. I had a really crazy uncle, but Uncle Grandpa is also based a little bit on my dad and fictional characters like Mary Poppins," he explains, adding that the property harkens back to the days when cartoons featured more surreal gags and extreme situations. "Many of today's cartoons are becoming dialogue-driven with a lot of talking heads, so why not make cartoons more unrealistic, weird, fun and imaginative?" —Jeremy Dickson



ClassicMedia™



*Let's go
some place
amazing*

TEAM FRANCO



visit us at
A0.14

sales@classicmedia.tv



people



A



B



C



D

Embarking on a new venture into broader content creation, industry veteran **Frank Saperstein [A]** has left his position as SVP of Family Television for Entertainment One Group to launch Surprise Bag, a new L.A.-based entertainment development company. As owner and executive producer, Saperstein will create, finance, produce, and package content primarily for kids and families across platforms. During his four-year stint at eOne, Saperstein executive produced animated comedy *The Dating Guy* in partnership with Toronto's marbledmedia, and Teletoon tween comedy *Majority Rules*. Prior to joining eOne, he was SVP of kids and animated programming for Blueprint Entertainment.

Also jumping over to a new company is kids research veteran **Carly Shuler [B]**, who has left the Joan Ganz Cooney Center at Sesame Workshop to join the PlayLab research facility in New York. As a strategy lead based in Canada, Shuler will head up thought leadership initia-

tives in the play, technology and education landscape. PlayLab, owned by global research and strategy firm Playscience, is a kid- and family-friendly research facility focusing on innovation in areas including interactive media and gaming.

Animation veteran **Lee Adams**, meanwhile, has vacated his post as VP of marketing and business development for Toonzone Studios to join Assorted Nuts Entertainment, the brand-new L.A.-based division of indie production house Assorted Nuts Animation Studios. As SVP of marketing, licensing and business development, Adams and Assorted Nuts Entertainment will look for distribution, executive production and financing opportunities with third-party projects, as well as focus on the studio's portfolio of existing and developing television and feature properties.

North of the border, long-time Spin Master exec **Matt Wexler [C]** left the Toronto, Canada-based company

this summer to branch out beyond children's entertainment. He is currently looking at projects in digital and primetime adult TV, as well as opportunities in the kids space. During his 12-year stint with Spin Master, Wexler was instrumental in establishing the toyco's content division. In 2008, and was involved with the productions of *Bakugan* (with Nelvana) and *Redakai* (with Marathon Media). He was most recently an executive producer at the toyco. The move sees his former counterpart **Jennifer Dodge** retain her executive producer role at the company.

Continuing with business expansion initiatives, the founder and CEO of Singaporean media company August Media Holdings, **Jyotirmoy Saha**, is heading up August Rights. This new distribution arm will be tasked with acquiring and distributing children's, youth and family content globally, as well as handling August Media Holdings' existing properties.

Switching to publishing news, after a 30-year career at Random House, including 10 years heading up Random House Children's Books, **Chip Gibson** has stepped down as president and publisher of the division. Former Harry Potter publisher **Barbara Marcus [D]** has taken his place. According to Random House chairman and CEO Markus Dohle, Gibson was satisfied with his accomplishments after a long career and wished to take an extended break from work. Marcus moves into her new position after a stint as a consultant and adviser to international media companies including major book publishers. Marcus was also the former leader of Scholastic, where she helped direct the acquisition all seven Harry Potter novels. As Random House Children's Books new president and publisher, she will execute the company's overall publishing direction, as well as daily and long-term business and strategic operations.

Over at Viacom International Media Network's Nickelodeon & Viacom Consumer Products division, global promotions expert **Hyde Schram** is now senior director of international promotions. Schram is responsible for international consumer products initiatives focusing on regional and local licensing teams in the QSR, consumer packaged goods and food and beverage categories. Schram was most recently VP of partner relationships at TPG Rewards, and previously served as executive director of global promotions and theatrical/home video at The Walt Disney Company.

While VIMN welcomes Schram, it says goodbye to sales director **Danielle Davies**, who is now heading up sales and acquisitions for Hoho Entertainment's commercial arm, Hoho Rights, in London. Davies' new remit encompasses international TV sales of in-house and third-party children's IPs and cross-platform brand rollouts.

➔ For more People Moves, head over to kidscreen.com/category/people-moves

the GARFIELD Show

156x11'

NEW SEASON OF 52 eps:
A 3rd round
OF SUCCESS!

MEDIA TOON
booth# 10.09



3 40.

KAKA

Televisa

CN

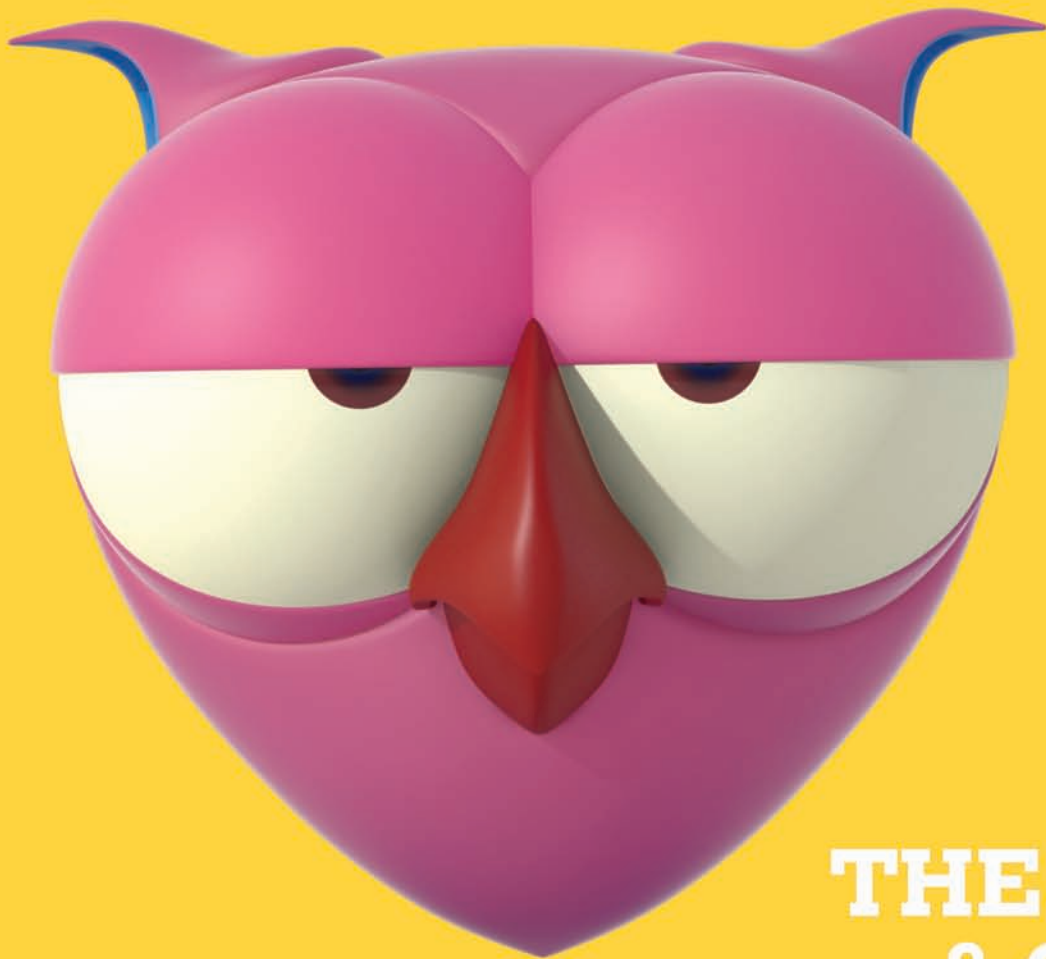
CARTOON NETWORK

© Paws. All rights reserved. "GARFIELD TV Series" © 2010 - Dargaud-Media.

ClassicMedia™



In trouble again...



**THE OWL
& Co.**



visit us at

A0.14

**THE OWL
& Co.**

sales@classicmedia.tv



kidscreen[®] **AWARDS 2013**

Calling all broadcasters...
Just four more weeks to enter!

Broadcasting entries deadline: October 19

Competition for our CHANNEL OF THE YEAR grand prize is starting to heat up! If you want to get in the mix, start the process now at awards.kidscreen.com. You'll need to complete a short entry form, pay your entry fee and send us a supporting reel—so four weeks should be just enough time to get everything done without breaking a sweat.

PLUS, don't forget to enter our craft categories for additional chances to win:

Best Channel Design
Best Integrated Promotion
Best Interstitial Campaign
Best Channel Website
Best On-Air Host or Hosting Team

Full details on Categories, Eligibility, Judging and Entering are available at

awards.kidscreen.com



Crowdfunding 101



Virtual world Tinkatolli raised US\$30,000 in seed money via a recent Kickstarter campaign

Kickstarter.com has been generating buzz as a non-traditional source of funding. So far, producers haven't jumped on-board en masse, but they might look at taking a page from the playbook of an upstart crop of kids content creators who are making the site work for them.

BY KATE CALDER

Tinkatolli is a virtual world combining online and offline play that Copenhagen-based web and game developer Kevin McLean knew would resonate with kids and their parents. Children create Tinka avatars—tiny, colorful creatures that make useful objects out of trash from the human world—and build their own virtual homes. To “level up,” players must actually leave their computers and perform a real-world activity like swimming or make something using household garbage like paper towel rolls. Uploading pictures of their accomplishments into their online scrapbook earns kids points they can use to acquire more assets on Tinkatolli.



Presents

ZOU

HDCGI 52X II'



VISIT US AT MIPCOM
R31.13

contact: sales@cybergroupstudios.com

SCRWL™
STUDIOS



© Cyber Group Studios / Scrawl Studios
With supports of CNC, MEDIA.

In 2009, McLean and a small team of collaborators went to work designing and creating a prototype for the game, which included an online avatar generator promoted through Facebook. In less than two years, the site generated more than 23,000 kid-created Tinkas across 100 countries. McLean knew he was onto something, but needed capital to produce and launch the full site.

So he turned to Kickstarter, a three-year-old crowdfunding engine that was gaining notoriety as a place where people were supporting cool, creative projects. "We thought it would be a good fit in a community of like-minded people," says McLean. Tinkatolli is just one in a growing number of independent kids content concepts that has skirted traditional means of financing via Kickstarter. *Kidscreen* caught up with McLean and a few other Kickstarters to get the lowdown on the ins and outs of navigating the crowdfunding universe.

Spelling it out for kids

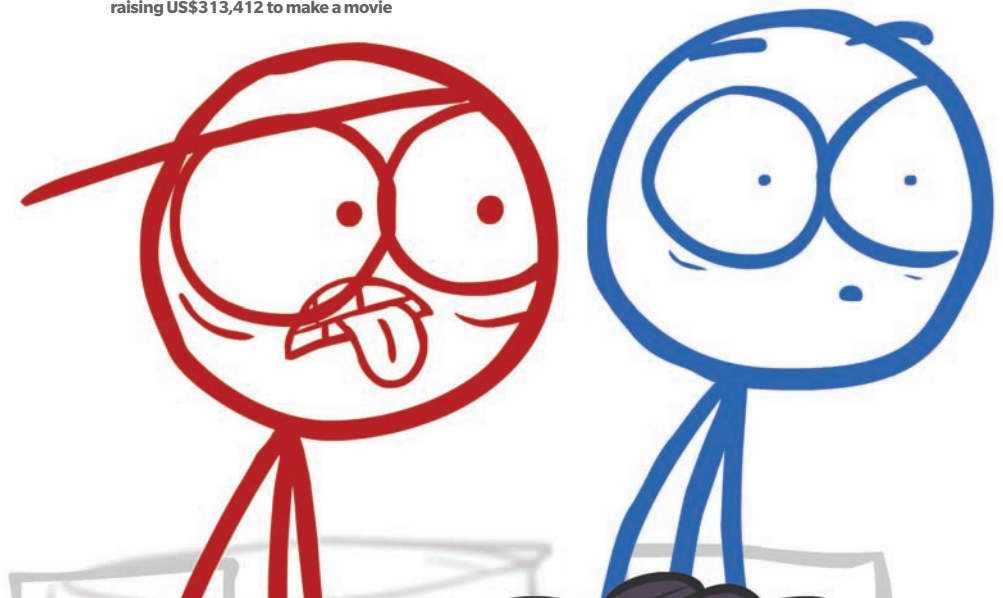
Kickstarter works by allowing a project creator to post a campaign page that states a minimum monetary goal and a deadline. Creators upload a video and a written explanation to pitch their projects, and if the monetary goal isn't met by the deadline, no funds are collected from donors. Kickstarter takes 5% of the money raised off the top. As of August 22, there were 68,224 projects on the site, with a success rate of about 44% that has raised US\$275 million in total.

During its 30-day campaign from June to July 2011, Tinkatolli successfully raised slightly more than its US\$30,000 goal from 308 backers. The process, however, proved to be a learning curve for McLean and his team—they pitched Tinkatolli directly to its fan base that consists primarily of children.

"The campaign was an area where we made some mistakes," admits McLean. He explains his Kickstarter video was inspired by other successful campaign pitches. It did a good job of showcasing all that Tinkatolli had to offer, but it spoke primarily to people already familiar with how Kickstarter works. Kids wanted to play and help the Tinkatolli cause, but they just didn't understand what it meant to pledge money to a startup. "These kids had communicated to their parents, asking if they could donate to Tinkatolli," says McLean. The problem was the request didn't register with most parents because the adults simply weren't interested in "donating" to a company. In hindsight, McLean says he would have first explained how Kickstarter works, giving kids the tools to communicate to their parents and direct them to the Tinkatolli page.

McLean also learned that to a kid, "US\$30,000 might as well be US\$30 million." Children got anxious and stressed out during lulls in the campaign when pledges hit a plateau. "Our fans were saying [online] that Tinkatolli was not going to get the money and it would shut down and disappear," says McLean. Such chatter put him in the impossible position of simultaneously assuring kids not to worry, but needing to continue

Aware that its unconventional style wasn't commercial, *Dick Figures'* creators turned to crowd-funding, raising US\$313,412 to make a movie



Entertaining kids for 30 years

LOCKIE
LEONARD

YOU'RE
SKITTING ME

HORACE
in slow motion

ROUND
the TWIST

MORTIFIED

My Place

30 years
1982-2012

AUSTRALIAN CHILDREN'S
TELEVISION FOUNDATION

See us at
MIPCOM
Stand #04.33

Distributed By: Australian Children's Television Foundation, 3rd Floor 145 Smith Street, Fitzroy, Victoria 3065 Australia

Tel: +613 9419 8800 | Fax: +613 9419 0660 | Email: info@actf.com.au | Web: www.actf.com.au



Presents

Cloud Bread

HD CGI - 156x7'



VISIT US AT MIPCOM
R31.13

contact: sales@cybergroupstudios.com



KBS



The author of picture book *Roger Nix, President at Six* launched his Kickstarter campaign by pitching parenting blogs

asking for the money he desperately needed for Tinkatolli to survive.

Missteps aside, McLean also discovered that once someone becomes a supporter, they really want their project to succeed and tend to check in regularly on its progress and offer to help where they can. So nearing the end of the 30 days, McLean sent out a plea to his Kickstarter backers who were parents, asking them to reach out to their own networks and tell people about Tinkatolli to generate more pledges. The personal appeal worked. Within a week, BoingBoing, a US parenting blog with more than 140,000 Twitter followers, had picked up his story. "That's when we broke beyond the smaller network that we were in and got big support," says McLean.

Building a network

Getting a mention in *Wired* magazine's parenting blog Geek Dad (which has a page on Kickstarter that recommends projects) was also key in getting the promotional heft children's author Nick Dazé needed to reach his campaign target of US\$30,000. His children's book *Roger Nix, President at Six* is written as an entrée into the vocabulary of politics and elections, told through a story in which an ordinary kindergarten student runs for president against a villainous opponent who wants to shut down schools and make kids work.

Dazé explains the usual demo hanging out on Kickstarter is comprised, for the most part, of young, urban, tech-savvy professionals—the type that helped raise more than US\$10 million for this year's mega-successful Pebble watch campaign. Smaller kids projects like *Roger Nix* aren't likely to get featured on the site's main page, so pitching his book to parent bloggers, who would in turn link back to the campaign page, was the crux of his strategy.

"People who think it's a great story and really want it to succeed are willing to put in a small amount of money," says Dazé. "I now have 400 to 500 people who are constantly emailing me, Tweeting me, liking things on Facebook, and are so supportive and enthusiastic about every single step in the process."

Dazé says the funds raised will largely go to his professional illustrator and producing the initial print run (between 2,000 and 3,000 copies). Of that, he will ship about

HE'S BACK!!



CGI
104x11'

Calimero

50TH ANNIVERSARY



Rai



Télé-Québec

© PAGOT



FIND US AT BRAND LICENSING EUROPE - BOOTH D130
cedric.petitpas@alphanim.com • tel: + 33 (0) 1 58 64 55 65 • www.alphanim.com

Alphanim
Gaumont Group



Presents

PATCH PILLOWS

HD CGI - 78x7'



VISIT US AT INPCOM
#R31.13

contact: sales@cybergroupstudios.com



GDC 環球數碼
Global Digital Creations



© GDC / AGOGO 2011. Distribution : Cyber Group Studios

700 first-edition copies to his 400-odd backers. Then he'll start trying to sell it through online channels like Amazon and independent booksellers. Down the road, Dazé also aims to create a digital version for tablets.

Budgeting the campaign

Choosing the right amount of cash to chase in a Kickstarter campaign and planning pledge-driving giveaways was an important part of McLean's successful strategy with Tinkatolli. He says his research advised him to pitch a modest amount that would allow him to reach his target and even encourage people to pledge over and over. "If we could do it again, I think we'd pick a lower number because there was a lot of stress, and I think we would have reached \$30,000 in the end anyway," says McLean. He adds that he's skeptical about whether a recently posted kid-targeted project asking for US\$200,000 will hit its mark.

For Tinkatolli, a US\$1 pledge gave a backer instant access to the private beta site, US\$5 entitled a user to a one-month membership, and US\$50 earned a year membership plus a postcard. McLean also built posters, t-shirts, virtual game assets and physical objects like dinosaurs and robots from bits of trash, sending those to backers via snail mail. "We found that sending a poster to Denmark was a lot more expensive than we had anticipated," admits McLean. He recommends that 10% of Kickstarter earnings should be factored into giveaways.


Social media matters

Ed Skudder and Zack Keller spent a good six weeks setting up a tiered goal system and producing a pitch video when building their Kickstarter campaign for funds to produce a movie based on their teen-targeted web series *Dick Figures*, produced at L.A. studio Six Point Harness. US\$250,000 in pledges would produce a 30-minute film, US\$500,000 would make an hour-long flick, and for US\$700,000, the duo would commit to producing a full-length animated film.

The web series, consisting of approximately 40 three- to five-minute episodes, had garnered more than 125 million views since launching in 2010 on YouTube animation channel Mondo Media. It was popular, yes, but it was rendered in an irreverent animation style that Skudder and Keller admit would never get backed by a large production studio.

The pair had an edge, though—a huge following and awareness of the IP on Mondo Media. But they admit that they'd never been very involved in social media sites before, and campaigning for cash was more stressful than they had anticipated. "It was an exhausting 30 days," says Skudder. "We had never really looked at our Facebook messages before and we had never spoken with our fans one-on-one."

As part of their campaign, giveaways included a download of the movie, access to the making-of blog, storyboards, posters, t-shirts and an art book. Ultimately, the campaign succeeded. Skudder and Keller raised US\$313,412 from 5,616 backers, making it the most successful animation project on Kickstarter to date. "Kickstarter hit a direct line to specific fans who want to put money into things they're interested in," says Skudder.

Pledges ranged from US\$15 (from more than 2,000 people) to a couple of anonymous US\$10,000 donations from backers who Skudder and Keller say they are looking forward to meeting. The pair is currently planning a behind-the-scenes tour of its production facility, another top-end giveaway. 

**"To a kid,
US\$30,000
might as
well be
US\$30 million."**

—Kevin McLean
Tinkatolli creator

BEYBLADE SHOGUN STEEL

FALL 2013:
NEW SERIES.
NEW GENERATION.



d-rights

©Takafumi Adachi, MFBP/Print, TV Tokyo
Licensed by d-rights
Representative - Nelvana International Limited



Presents

TALES OF TATANKA

HD CGI - 52x13'



VISIT US AT MIPCOM # R31.13

contact: sales@cybergroupstudios.com



© Cyber Group Studios 2010.

With supports of MEDIA, CNC, PROCELP, ANACIA, AGICOLA, OSEO, De la France, Polito Charonine.

TuningIn



Super RTL stays out in front

With preschool, kids and co-viewing in the bag, the channel steps up its co-development plans

The channel Free-to-air channels reign supreme in the German kids market, and leading the pack for the last 15 years has been Cologne-based Super RTL, co-owned by national pubcaster RTL and Disney. With a solid foundation of preschool classics and comedy-based animation, the channel is keen to maintain its lead and is on the lookout for animated comedy series and feature films, as well as co-development projects.

The programming Head of acquisitions and co-productions Frank Dietz explains the channel's preschool brand Toggolino, which runs from 6 a.m. to noon, has garnered trust from Germany's conservative parents by airing classic series like *Thomas & Friends* and *Bob the Builder* (both from HIT Entertainment) and *Benjamin the Elephant*, a 30-year-old regional favorite from German prodco Kiddinx Studios. He adds that shows like *Octonauts* (Silvergate Media), *Timmy Time* (Aardman Animations), *Justin Time* (Guru Studio) and new fall entries *Mike the Knight* (HIT) and *Pirates, Adventures in Art* (DHX) live up to the channel's standard as a safe place for young children.

The Toggo block for kids six to 11, running from noon to 5 p.m., has a strong focus on animated comedy, with *Phineas and Ferb* rating as its top performer. Other hit series on the channel include *Zig and Sharko* (Xilam), *Angelo Rules* (Cake), *League of Super Evil* (Nerds Corps), *Sally Bollywood* (Tele Images/Zodiak), and *The Fairly OddParents* (Nelvana/YFE). This fall, *Wild Kratts* from Canada's 9 Story Entertainment will join the schedule, followed by Marvel's *Ultimate Spider-Man* in the spring.

Primetime advantage Super RTL is the only kids channel in the territory to also offer primetime family-oriented programming with a lineup that borrows heavily from a rotating catalogue of Disney content including animated features such as *Disney Atlantis—The Lost Empire*. This fall the channel also added US live-action family series *Once Upon A Time*, a modern take on classic fairy tales. And on Saturday evenings, the channel runs four back-to-back episodes of *Star Wars: The Clone Wars*, which attracts a co-viewing audience heavy on boys and dads. Dietz adds that he is always on the lookout for more animated features to fill out the primetime schedule.

Inhouse developments Though much of the Super RTL programming is supplied by Disney and other international distributors, a handful of programs give the channel the opportunity to infuse some local flavor. Ready to bow this winter, the channel has commissioned *Woozle Goozle*, co-produced with format specialist Endemol. The science magazine-style show stars a comedic studio host and puppet duo that answers science questions with the help of live-action footage. The channel has also stepped up its co-development efforts and has at least two animated series that will debut on Toggo in the next two years, including *Skinner Boys* from Australia's SLR and *Zip Zip* from Go-N Productions in Paris. "The idea is to come up with new concepts and be involved editorially from an early stage," says Dietz.

He also affirms that future deals will hinge on accessing all German-speaking ancillary rights, so that Super RTL can leverage its VOD and mobile offerings. This year the channel developed a Toggolino preschool app and added new features to its Toggo app, including a second-screen function that lets kids answer quizzes on TV programs during their broadcast. —Kate Calder

ZAPPER JACK

52 x 11'



HE'S GOT THE REMOTE, BUT NO CONTROL!

ROB THE ROBOT

104 x 11'



SEASON 2
EPISODES
AVAILABLE
NOW!

FROM THE CREATORS OF

Peppa Pig



Ben & Holly's
Little Kingdom

104 x 11'

• BRAND NEW
SEASON 2 EPISODES
NOW AVAILABLE
• TOP RATING SHOW
ON NICK JR UK &
MILKSHAKE



nick jr.
milkshake!



Ben & Holly's Little Kingdom
© ABD / Entertainment One UK Ltd. 2008.
All Rights Reserved.



entertainmentone

Visit us at MIPCOM stand RB.43

Head of Sales | Joss Duffield | Tel: +44 (0) 207 907 3760 | Jduffield@entonegroup.com



Presents

Mademoiselle Zazie

78x7' - HD CGI



VISIT US AT MIPCOM
R31.13



contact: sales@cybergroupstudios.com

Lay of the Land—Spain

Fanboy & ChumChum is one of the most-watched toons in Spain by 4 to 6s



Spain's preschoolers tune into Clan TV

A closer look at the country's four- to six-year-olds shows they are watching all the toons kidsnets can dish up

Free-to-air channels in Spain dominate over the country's substantial list of kids specialty pay channels when it comes to capturing viewers ages four to six. Eurodata TV research manager Johanna Karsenty explains that this age range is classified as preschool in Spain and has viewing habits unique from other demos.

The clear leader among this age group is free DTT channel Clan TV, the dedicated children's channel operated by national pubcaster RTE. It leads the pack with a 24.7% market share, according to June ratings collected by Eurodata TV Worldwide.

Clan's top performers include *Fanboy & ChumChum*, *Penguins of Madagascar* (171,800 kids four to six, a 31.7% share in June its for best episode), *Martin Matin* (Millimages, Les Cartooners), *SpongeBob SquarePants*, *Dive Olly Dive!* (Moonscoop) and newly launched series *Gombby* (Portugal's Big Storm Studios), which was the top show in June with an average 176,600 kids four to six that attracted a 41.2% share for its best episode.

Clan's biggest competition for preschool eyeballs is two-year-old JV channel Boing, which launched in September 2010 and has since crept ahead of Disney Channel to gain a 16% market share of this age group. As a free DTT channel in Spain, Boing expands Telecinco and partner Turner's presence in the digital space. Its programming borrows from Turner's toon catalogue and also airs second-window runs of new series. Boing's top performers, giving Clan a run for its money, are Turner's *The Amazing World of Gumball* and anime series *Doraemon*, which gathered an average of 117,100 kids four to six for a 32.5% market share for its best-performing episodes.

On Disney, in third spot with a 9.7% share of the four to six market, *Jake and the Neverland Pirates* reigns supreme. It was the top show on Disney in June with an average of 92,000 kids four to six for a 23.3% share. Other shows that include the age target but skew a bit older (four to 12s) are *Wizards of Waverly Place* and *Shake it Up*. Though it follows Boing in preschool market share, Disney Channel actually had a more robust 94.5% cumulative market reach in Spain in 2011, ahead of Boing, whose reach was 83.9%.

Generalist channels Tele 5 and Antena 3 don't have specific preschool programming, but pull in young kids with family content, particularly *The Simpsons* on Antena 3.

Karsenty says that although there are a lot of kids specialty channels, they don't get the numbers that free TV does. Spain also has regional channels, such as Super 3, which has a 1.5% market share of kids four to six, but broadcasts exclusively in Catalan (one of Spain's four official languages) and airs a number of dubbed international acquisitions such as *Lizzie McGuire*, *Zoey 101* and *American Dad*. ETB3, which has a 0.5% market share, offers programming only in the Basque language. —Kate Calder



Paperless storytelling

Recognized as the most innovative software, **Toon Boom**

Storyboard Pro 3D speeds up pre-production and offers limitless visual possibilities combining 2D, 3D and mixed media.



From the idea to the reel

Based on Emmy award-winning technology, the **Toon Boom**

Harmony Solution includes superior vector technology, real-time animation, a powerful compositing engine, 2D-3D integration capabilities, all set in a multi-plane environment. Now runs on 64-bit.



Track from anywhere

Toon Boom Manager is the

perfect production tracking system that combines everything required for monitoring daily activities, production pace and communication between members of the team.

Embrace the Toon Boom Workflow

TOONBOOM.COM

**Visit us at MIPCOM 2012
Booth C1.09**

Artwork courtesy of Imira Entertainment.





Presents



HD CGI 26x24'



VISIT US AT MIPCOM
R31.13

contact: sales@cybergroupstudios.com



© 2012 Sardines Productions Inc. All rights reserved. Distribution : Cyber Group Studios

Just Launched

Home Plate and Moonscoop take skateboarding series for a global ride



Wild Grinders

By the time *Wild Grinders* from L.A.-based Home Plate Entertainment launched on NickToons US this past April, kid viewers were attuned to the 26 x half-hour comedy created by US skateboarding pro/icon Rob Dyrdek, star of MTV reality show *Rob & Big* and *Rob Dyrdek's Fantasy Factory*. Beginning in 2009, a raft of animated shorts had aired independently across multiple platforms, and last September NickToons debuted the first full episode.

A brand is born Spawned from an episode of Dyrdek's *Fantasy Factory* that focused on creating a toy line, the skateboard champ came up for the concept of *Wild Grinders* as a toy line and TV series based on his own childhood experiences as a fledgling skater and his crew of misfits. When he brought the idea to Home Plate Entertainment CEO Bill Schultz in 2008, then an executive producer at Moonscoop, Schultz says his goal was to seed the brand with shorts and online games as the toys rolled out and the TV series was produced. NickToons turned out to be the perfect fit for the MTV star's series. And Home Plate now counts Moonscoop as a co-production partner, along with Agogo, Telegael and Copernicus Studios.

A good partnership Last winter, the Nick crew visited Dyrdek's *Fantasy Factory* studio in L.A., where they staged and shot a huge party scene complete with wrestlers, dancers and confetti that aired alongside *Wild Grinders*' launch on April 27, and later as a series of promotional snippets.

For its part, producing the series in Flash allowed Home Plate to pull out digital assets that could be used by Nick for promos on-air and online. Schultz says his prodco also ponied up to finance promos for the show. "We shot Lil' Rob interviewing the real Rob on a chair in the *Fantasy Factory*, which we rotoscoped in, and they have used it on-air a lot," says Schultz. He adds that this interview and other promo spots were aired hundreds of times on NickToons from January through April.

Last month, the second batch of 13 episodes launched on NickToons. At press time, Schultz had just delivered the eps along with a fresh batch of Flash promo materials, and distributor Moonscoop was in discussions for further territory sales.

Its Rob's world "We wanted buyers outside of the US to be able to see the ratings results and the huge fan base and community we have," says Schultz, adding that viewers in European territories including the UK, France and Germany are already Dyrdek fans through MTV. Dyrdek's new TV series, *Street League Skateboarding*, partnered with US youth sports training camp, Camp Woodward, which recently opened a location in Beijing. It has since piqued the interest of Chinese broadcasters. For good measure, Rob has almost four million likes on his Facebook page and more than 2.5 million Twitter followers. "We're building a global franchise that is creeping up on everybody. It might take a year, it might take five years, but it's going to happen," says Schultz. —Kate Calder

kidscreen's **ANIMATION** **SERVICES**

Calling all animation service studios!

Advertise in this special *Kidscreen* edition and reach 6,500 producers just when they're thinking about who will animate their latest kids shows.

Whether you specialize in 2-D, Flash, 3-D CGI, Stereoscopic, Stop Motion, Clay, Puppetry or Cutout, this is a great opportunity to let the industry know what you can do and broaden your clientele.

Premium positions are still available.

Call 416-408-2300 or email sales@kidscreen.com to book one today!

Totally Spies, totally new

A re-invented storyline and updated digital components bring the hit series out of hiatus

A new sixth season of *Totally Spies* is set to bow on Nickelodeon in 2013, sporting an updated storyline, new picture quality and an ambitious promotional collaboration with the palace of Versailles in France. Produced by Paris-based Marathon Media, the show originally aired in 2001 and was the highest-rated and longest-running French-produced animated series until production went into indefinite hiatus after its fifth season in 2008. Marathon Media, a part of the Zodiac Media Group as of 2007, is now in production on season six.

This summer, Zodiac Media inked a broadcast deal with Nickelodeon for the new sixth season, as well as the first five (156 episodes total), for pay-TV broadcast in German-speaking Europe, Benelux, Nordic, Central Eastern Europe, Southeast Asia, CIS and Africa, and free-to-air in Germany and Benelux. In France, Zodiac has partnered with TF1, the show's original broadcaster, and Disney France.

Marathon GM and *Totally Spies* co-creator David Michel says the original seasons had a strong pop-culture element and played off the girl-power movement of the late-1990s epitomized by the Spice Girls. Marathon updated the new eps with modern storylines based on social media and current pop-culture events. In one ep, for example, a dress designer wreaks havoc on the Royal Wedding and the plans of a beloved British TV dance competition host.

"In this new season of *Totally Spies*, everything happens around social networks and everything in their lives is connected through that," says Michel. Marathon has also upped the picture quality and is producing the new season using a compositing technique it developed for the *Totally Spies* movie in 2009, in which additional layers create a glow around the characters that make them stand out.

Marathon's promotional collaboration with Versailles will include a one-hour special, comprised of two episodes set in the palace itself. Additionally, between March and August next year, the palace will host a *Totally Spies*-themed treasure hunt based on the episodes. It will also be tied to an interactive augmented-reality app in which Versailles' kid visitors will learn its history while they use the app to find clues through animated clips.

"It's a way for them to draw a mainstream younger audience to the castle and make the historical facts more relatable to the public," says Michel. He adds that parentco Zodiac has helped the prodco up its promotional and



The latest season updates Marathon's girl-skewing action-comedy with plenty of nods to pop culture and social networking hooks

marketing efforts through its access to a larger marketing team and more resources.

Zodiac Kids' SVP of global sales and co-production, Karen Vermeulen, says the new plot line involves the characters going off to fashion school, which will lend itself well to consumer products extensions, particularly apparel, accessories, dolls and a plush line. She says Zodiac is also looking at developing digital games and gadgets that also speak to a girls audience. She adds that the action and spy aspects of the series have also drawn in boys.

Zodiac will be shopping series six at MIPCOM and is already in advanced discussions to license it, and series one through five, to broadcasters in Italy and Canada.

—Kate Calder

GIOCHI
PREZIOSI
GROUP

MONDO TV GROUP
THE DREAM FACTORY

MAN OF
action
STUDIOS

GORMITI



3D CGI HD ANIMATION

52x26' Episodes

Premiering on

CN
CARTOON NETWORK

Boing



October 2012

Visit GIOCHI PREZIOSI GROUP
at LONDON BRAND LICENSING EUROPE
Booth #E110
licensing.gormiti@giochipreziosi.it

Have you connected with these new kids buyers yet?



Russell Hicks

President of Content
Development & Production,
Nickelodeon



Cheryl Taylor

Controller,
CBBC



Tiphaine de Raguene

Head of Children and
Youth Activities,
France Télévisions



Tara Sorensen

Head of Children's
Series Development,
Amazon Studios

kidscreen[®]
connect
has you covered.

More than 2,200 buyers and investors have access.
Share your shows with them.

connect.kidscreen.com

Licensing app-titude?

consumer products



Angry Birds is the current app-based licensing champion

Last year, **Angry Birds** burst onto the US consumer products scene, and other app makers quickly flocked to cash in on the kids licensing market. So far, none have rivalled the churlish chicks at retail, leaving many to question the long-term ancillary life of app-based properties.

BY GARY RUSAK

When it came to light that Finland-based Rovio Entertainment's addictive app *Angry Birds* generated more than US\$100 million in pre-tax revenue last year, with a full 30% coming from numerous consumer products extensions, the licensing industry took notice. And at Licensing Show this year, non-traditional digital entertainment properties, namely characters culled from iOS apps, were everywhere. After all, the next *Angry Birds* would surely rise from the new crop of contenders, wouldn't it?

"*Angry Birds* opened the gates," says Larry Seidman, CEO of Dimensional Branding Group. The San Anselmo, California-based company previously worked as Rovio's promotional partner and has since taken on a number of app properties for licensing and promotional representation.

Debra Joester, president, CEO and co-founder of New York-based agency The Joester Loria Group, agrees that *Angry Birds* changed the perception of the digital space for licensees, retailers and consumers alike. "The success of *Angry Birds* triggered immediate interest in apps and other digital media properties," she says. "Retailers are now eager to identify another blockbuster that will deliver *Angry Bird*-like results."

As the saying goes, nothing succeeds like success. And from the achievements of Rovio and its partners' carefully planned and successful strategy, many in the industry have drawn conclusions.

"They got it out there fast," says Ira Mayer, a licensing industry veteran and president of *The Licensing Letter* publisher EPM Communications, referring to Rovio and agent Striker Entertainment's ability to put products on the shelf quickly to capitalize on the white-hot burst of the app's initial popularity. "This was not an 18- to 24-month to shelf program," he explains. "At first, they had only a handful of licensees, so they could react fast."

Rovio focused on a few core categories with a specific retail strategy. For example, plush (the driving category) made by partner Good Stuff Toys was first earmarked for its online shop and eventually hit US specialty retail chains such as Hot Topic. Rovio also made a smart move in hooking Angry Birds up with Fox's big-budget animated feature *Rio* to make a *Rio*-ized version of *Angry Birds*. The link with a more established traditional form of entertainment gave the new digital property another entry point at retail and increased its legitimacy in the minds of retailers and consumers. In addition, the use of interstitial and short-form content further invested the app property with credibility.

"Rovio has done some neat stuff [with Angry Birds]," says Mayer. "No one else was doing it then, and no one is really doing it now." With its accessible game play, iconic imagery, relatable characters, deep interaction and multiple entry points, Rovio had a number of elements fall into place to make Angry Birds the first digital licensing blockbuster, but it's not clear that similar properties can follow this blueprint to success.

The next big thing

A survey of the licensing world shows that more than a handful of digital properties are vying for lucrative licensing programs. According to *The Market for Apps & E-properties*, a new report published by EPM Communications, 76% of the top 25 apps are game-based (three of the top 25 are *Angry Birds* and its spin-off titles).

Of the top apps, 84% of the games titles have secured licensing programs or have recently found licensing representation, and only three have no licensing profile at all. Among the top 19 games, 58% are original to the medium, including *Fruit Ninja*, *Words with Friends* and *Doodle Jump*.

While these original app-based IPs have picked up a number of licensees in traditional categories such as plush and board games, nothing has come close to matching Angry Birds' appeal to retailers just yet. "There have been some offerings that we felt were doomed from the start," says Rich Maryyanek, partner and CMO of New York-based licensing agency Big Tent Entertainment. He explains that licensed properties need to have a deep connection with consumers that goes beyond download numbers if they hope to make a mark in licensing.

"It seems to me that everyone with more than 200,000 downloads is trying to launch a licensing program," he says. "While it is understandable from a revenue standpoint...there are a lot of costs that need to be considered before making an attempt."

Maryyanek adds that a recent spate of non-starters, including Moshi Monster's US toy line at Toys 'R' Us, has proven that digital properties need to have distinct and likable characters and "brand-building beyond being a casual game or functional app" to succeed. "Big downloads do not equal a big licensing program," he says. In fact, it's a chorus many in the licensing business are singing. "It takes much more than a hot app to establish a property as a pop-culture phenomenon," agrees Joester.

The crux of appeal

"The question is whether [Angry Birds] is a rogue hit or a sign of things to come," says Mayer. In his decades spent in the industry, he has seen various copy-cat fads come and go and looks with a wary eye at digital properties promising to deliver Angry Birds-type returns based solely on app downloads and screen time.

"There is not going to be the next Beatles or Elvis or Bob Dylan either," he contends. "Let's stop thinking about what the next *Angry Birds* is going to be and let's think about what is realistic to expect from the app world."

Maryyanek agrees that pinning one's hopes on a success of Angry Birds proportions is a sure-footed path to disappointment. "Angry Birds licensing is a phenomenon that will be difficult to duplicate," he says. "The bar has been set so high by the success of the program that most others will pale in comparison."

It's a precarious position—on one hand, the unexpected and lucrative success of *Angry Birds* has undoubtedly opened retailer eyes to the potential of the



Of the top 25 apps right now, 84% of the game-based ones have licensing reps, including *Fruit Ninja*, which has just launched a CP program

Twinkle Toes

The Movie
Now on
DVD!



For Worldwide Licensing Paul Flett
+1.310.406.0139 Email: paulfl@skechers.com

For Creative Development Kristen Van Cott
+1.310.406.0578 Email: kristenv@skechers.com



© 2012 CYBER GROUP STUDIOS - FRANCE. TELEVISIONS © ZORRO PRODUCTIONS, Inc. All rights reserved Zorro®

With the support of:

CNC



contact us : sales@cybergroupstudios.com
www.cybergroupstudios.com

ZORRO

THE CHRONICLES

HD CGI - 26X22'

★ COMING SOON ★

VISIT US AT MIPCOM

R31.13



francetélévisions



digital environment. But on the other, it has also created sell-through expectations that are nearly impossible to meet.

There is another stumbling block facing the exploitation of digital assets. Just because there is a brand-new category of IP that is connecting with audiences, it doesn't mean more shelf space has suddenly become available at mass-market retailers.

"Walmart and Target can only really take a couple of properties at a time," says Mayer. "The bottom line is that there is still only a limited amount of shelf space for properties." In fact, while Angry Birds might have attracted retailers in 2010, a number of subsequent digital IPs have failed to generate significant ancillary product sales and have already tempered retail buyer enthusiasm going into 2013.

"Retail is more hesitant now than it was six or eight months ago," confirms Maryyanek. "A few less-than-stellar offerings will scare people off pretty quickly. I do think that there is still interest, but probably more moderate expectations."

Execution is everything

Working with the full catalogue of digital assets from the online game hub MiniClip, Dimensional Branding Group is turning its attention to the popular game app *Temple Run*. The company believes the game has the potential to drive a multi-tiered licensing program.

Temple Run was developed by Raleigh, North Carolina's Imani Studios and released last August. It is currently available on both iOS and Android platforms. The app fits the bill for licensing in terms of download numbers, and it was included in the top-50 most-downloaded list of apps in December 2011. It went on to become the number-one free iOS app at Apple's App Store. When Imani released the Android version, the game was downloaded more than a million times in less than three days.

"*Temple Run* has an amazingly passionate audience and these are passionate fans," says Seidman, adding that he believes the app has the necessary ingredients to extend its success beyond download numbers.

Taking a page from the Angry Birds playbook, Dimensional Branding Group established a partnership with Disney for the co-branded *Temple Run Brave* game, linking the app to traditional entertainment. The version incorporated plot and character elements from the Disney animated movie released in June 2012 and launched at the same time as the film. It ranked as the most-downloaded app at the US App Store immediately after its release.

Prior to *Temple Run Brave*'s launch, Dimensional Branding Group inked a deal with Toronto, Canada-based toyco Spin Master to bring the app to traditional board game and card game categories this fall. As well, a number of apparel deals, including one with Li & Fung for pajamas and Gem for t-shirts, will round out the initial phase of the mass-market retail program for the popular app.



Dimensional Branding Group believes the popular app *Temple Run* has what it takes to drive an extensive licensing program

"I think it's going to do well," says Seidman. "Digital brands are just as legitimate as any other brand that builds a fanbase."

While the company is hitting all the seemingly correct strategic touchstones for its *Temple Run* program, as well as readying a similar approach for other digital IPs, Seidman knows that there are obstacles ahead. He sounds a realistic note while discussing the outcomes of app-based licensing ventures thus far.

"Let's face it, the odds on apps are narrow," says Seidman. "It's a crowded field." He adds that while many agents over-sell programs and are left scrambling when retailers and consumers don't react as expected, he is interested in steady and sustainable licensing extensions with reasonable expectations. "One thing about licensing is that everybody looks for the home run," he says. "But there is nothing wrong with hitting a single or a double." 🏏

Asian Food Channel
August Media Holdings Pte Ltd
Bizkode Pte Ltd
Blue Max Enterprise Pte Ltd
Bomanbridge Media Pte Ltd
Filmat36 (S) Pte Ltd
Gsmprjct Media Pte Ltd
Interactive SG
MediaCorp TV Pte Ltd
Media Reel Pte Ltd
Monstrou Studio Pte Ltd
M2B World Asia Pacific Pte Ltd
One Animation Pte Ltd
Scrawl Studios Pte Ltd
ScreenBox Pte Ltd
Shortman Films Pte Ltd
ThreeG Karma Pte Ltd
Tiny Island Productions Pte Ltd
TVS Asia
Very! Pte Ltd
XLRender



© One Animation
2010 Tiny Island Productions. All rights reserved.

MEET NEW FRIENDS AND RENEW OLD TIES AT THE SINGAPORE PAVILION.

05.20 – 07.19

LEVEL 1 PALAIS DES FESTIVALS

mda

Media Development Authority
Singapore

3 Fusionopolis Way #16-22 Symbiosis,
Singapore 138633
Tel: +65 6377 3800
Fax: +65 6577 3888
www.mda.gov.sg

facebook.com/MDASingapore

twitter.com/MDASingapore

youtube.com/MDASingapore

We inspire content creation and create content inspiration

Discover what's made by Singapore



© One Animation



Produced by **Monstrou Studio**
Distributed by **Monstrou Studio**
Genre **SciFi Kids CGI Animation**
Format **13 episodes x 23 mins, SD**
Language **English/Malay**



MONSTROU STUDIO is an independent producer and distributor of original content with capabilities in both live-action TV and 3D animation and its own Motion Capture (mocap) facility.

TRITANS (seasons I and II) is an original 3D, mocap-based animation series about three superhero kids battling evil forces to save the planet's ecosystem.



Produced by **August Media Holdings; Red Kite Animation; Wendy Promotions** Distributed by **ZDF Enterprises; France Televisions Distribution; August Rights** Genre **Drama** Format **26 episodes x 24 mins, HD** Language **English, German, French**

AUGUST MEDIA HOLDINGS creates and manages high-quality intellectual properties for kids, families and youth for all media including TV, film, publishing, mobile and interactive platforms.

WENDY charts the adventures of teenage heroine Wendy and focuses on her equestrian-centred life on a stud farm complete with gossip, friendships and romances.



Produced by **One Animation**
Genre **Children 3-6** Format **52 episodes x 11 mins, HD, 360** Language **English**

ONE ANIMATION is an independent 3D animation and visual effects studio merging experience and the ability to produce quality films and TV series at lower costs.

ROB THE ROBOT (season II), its 3D animated TV series, transports preschoolers to a fun-filled robot galaxy with new and exciting planets.



Produced by **Tiny Island Productions** Distributed by **Classic Media** Genre **Action-Comedy CGI Animation** Format **26 episodes x 22 mins, HD & Stereoscopic 3D** Language **English**

TINY ISLAND PRODUCTIONS is Singapore's leading stereoscopic 3D CG animation company. Its current productions include TV and film projects produced in collaboration with partners from Japan, Korea, Thailand and Hong Kong.

DREAM DEFENDERS is a CGI action-comedy series, targeted at children 6 to 12 years, that chronicles the adventures of twins Zane and Zoey.



Produced by **Scrawl Studios and SLR Productions**
Distributed by **CCI** Genre **Preschool**
Format **52 episodes x 11 mins, HD** Language **English**

SCRAWL STUDIOS specialises in original animated series as well as work-for hire animation services. Its clientele includes broadcasters such as Nickelodeon and Cartoon Network.

GUESS HOW MUCH I LOVE YOU, for children aged 3-5, is set in a timeless watercolour landscape of grassy fields, lazy rivers and sunny green valleys.



© One Animation
2010 Tiny Island Productions. All rights reserved.



Spirit Halloween has been adding roughly 100 locations annually for the past few years

Trick or treat

US mall-based retailer Spirit Halloween wants to own the spookiest day of the year

It's that time of year again. As North America prepares to embrace the annual end of October rite—when children dress up and go on a hunt for candy—seasonal retailer Spirit Halloween has geared up its operations. It's on a mission to become the predominate Halloween retailer on the continent.

Founded in 1983 in Northern California, the specialty retailer enjoyed steady growth throughout the '80s and '90s and eventually caught the attention of mall-based retailer, Spencer Gifts, which acquired the company in 1999.

"When I first saw Spirit Halloween, its market potential as a category killer was really clear," says Steven Silverstein, Spencer's Gifts CEO and Spirit Halloween CEO and president.

Today, Spirit Halloween operates about 1,000 locations in the US with an additional 50 in Canada. Each store is between 7,000 and 10,000 square feet, and outlets are spread out in big-box strip malls across the country. The stores generally open at the beginning of September and close one or two days after Halloween on October 31.

"We are a virtual retailer for 10 months and a bricks-and-mortar retailer for two months every year," says Silverstein, referring to Spirit Halloween's e-commerce site (www.spirithalloween.com). "Our promise is to give the customer the biggest, brightest and deepest assortment of Halloween goods. Our passion for Halloween separates us from everyone else."

The Halloween business continues to grow, according to Silverstein. Although as a private company, Spirit Halloween is not obliged to share financial information, he says

the chain's been expanding by roughly 100 stores per year, indicating the growth of the Halloween market in general.

"It's SKU-intensive," says Silverstein, adding that the main driving category are costumes, accessories and housewares. "We want to have a very broad offering."

It only makes sense that as a Halloween-specific retailer, Spirit Halloween concentrates on the kids market. "Our commitment to kids is deep," he says. "We are very focused on developing and building our kids assortments. The kids get deeply involved and engaged in the store experience."

Approximately 80% of Spirit Halloween's offerings are private-label, and the retailer has especially focused on producing its own décor line. "Every year we come up with an entirely new assortment of specific items that focus on home décor and party items," he says. "We work to develop unique products."

In terms of licensed goods, Silverstein says that he is keen on stocking the properties that drive traffic and is also open to working with licensors to develop exclusive items. "We are always interested in new ways to deliver Halloween," he says. "Last year we had exclusive lines of Disney Princess costumes and we have taken that into the infant and toddler category as well."

Interestingly, the one Halloween accessory you won't find at the store is exactly what some kids think the holiday is all about—candy. "That is considered more of a convenience purchase," he says. "You don't come to us to buy your motor oil and cornflakes and also pick up something for Halloween. Our store offers an authentic Halloween experience." —Gary Rusak

52 X 30'

SEASON 2
NOW IN
PRODUCTION

SPLATALOT

marblemedia

©MMXII marblemedia Splatalot I Inc. All rights reserved.



DISTRIBUTION 360

Kirsten Hurd
kirsten@distribution360.com

MIPCOM Booth 02.10
www.distribution360.com

52x5'
IN OVER
200 COUNTRIES



OLIVETM
the ostrich



© 2013 Blue-Zoo Productions Ltd. All rights reserved. Olive the Ostrich and associated trademarks are trademarks of Blue-Zoo.

Hello dollies!

After a few years of giving Mattel's Barbie a wide berth in the fashion doll category, several toycos are once again vying to give the iconic market leader a run for her money

Novi Stars With the tagline "What on Earth is going on?," L.A.-based MGA Entertainment's Novi Stars uses interstellar imagery and storylines to propel a line of eight-inch fashion dolls. The first four dolls—Una Verse, Ali Lectric, Mae Tallick and Ari Roma—hit US specialty retailer Justice for a special pre-launch promo and have since found distribution at all major toy retailers in North America.

"The innovation of Novi Stars comes in several forms," says Leon Djiguerian, senior director of marketing at MGA. "Each Novi Stars doll has a unique feature designed to coincide with its personality, which makes the play value different for each character." For example, Una Verse is adorned with water and glitter floating through her legs, while Ali Lectric, appropriately, lights up in multiple colors.

According to Djiguerian, the dolls will stand apart from MGA's Bratz brand and other fashion dolls. "There has never been a line of fashion dolls where each character is so visually unique each other," he says. "They are from another world, which allows for the expansion of imaginative storytelling beyond the traditional 'Earth girl' play."

The dolls (SRP US\$19.99 each) will be the subject of a major TV advertising campaign, and MGA has also produced a number of webisodes, blogs and videos to promote the line. Fashion Packs, an Energy Pod playset, a series of pets with names like Zogi, Oko, Lemi and Memba and a Glitter Lamp will also be available.

La Dee Da Released in August, Toronto, Canada-based Spin Master's latest doll is set to replace its Liv World line and features a fashion-forward theme. "It inspires girls to look at the world differently," says Rachel Griffin, global communications director at Spin Master. "It also encourages girls to create and design."

The star of the line, Dee, is joined by her friends Tylie, Cyanne and Sloane and their thematic fashion lines.

"They look at the world as a fashion accessory," says Griffin. "Dee's signature line is that her skirt is a map of Central Park and her eye makeup recalls the Statue of Liberty."

With the tagline "Rowdy Shouty Chic," there are multiple lines and fashion motifs for the dolls. The Runway Vacay range gives each girl an outfit that is inspired by a different geographical location, while the Sweet Candy collection features outfits inspired by, you guessed it, candy.

The roughly 11-inch dolls are already at mass retail, priced at US\$19.99 apiece. Accessories include Le Bun, a fashion-conscious Daschund that adds a bit of comic relief to the line. And Spin Master is pulling out all of the social media stops to promote its new entry with a heavy presence on Facebook, Pinterest and YouTube.

So far, Spin Master is pleased with the reaction at retail and will be promoting the line heavily in the coming months. "Six weeks in, and we are extremely excited," says Griffin. "We want this to stick around for a long time." It also has Cartoon Network Enterprises on-board, building a North American licensing program around the new property.

MGA's otherworldly Novi Stars (left) and La Dee Da, from Spin Master, will vie for shelf space this fall



Lottie UK-based Arklu cut its teeth in the toy biz last year with dolls that depicted Kate and Will's Royal Wedding, but the young company is now looking to bring a new spirit to the girls-focused fashion doll market.

"We wanted to do something innovative," says Lucie Follett, creative director and co-founder of Arklu. "We did a huge amount of research and talked to experts in the fields of nutrition and health, and have developed a doll body that really reflects what a nine-year-old girl looks like."

The result is Lottie, a seven-inch doll designed as a counterpoint to popular brands such as Barbie and Bratz. "There are fashion dolls out there with makeup, tattoos and high heels," says Follett. "Our whole direction was to create something super-cute that has lovely hair and beautiful clothes."

The line emphasizes the curious spirit of girls in the three- to eight-year-old target demo and it currently has Facebook, Pinterest and Twitter imprints, as well as specialty store distribution in the UK and similar US deals forthcoming. A TV commercial is in the can and will hit airwaves in Q4. Follett says that the company is also exploring possible publishing and games extensions for the dolls. -Gary Rusak



Arklu's Lottie dolls are meant to reflect what a nine-year-old girl really looks like

MEET US!

Al Jazeera Children's Channel
STAND 24.01
MIPCOM 2012
8 - 11 October



15 Cartoon MOVIE



FRANCK VAN LEEUWEN

European Co-Production
Forum • Animated Features

6-8 March 2013

Lyon • Rhône-Alpes • France

www.cartoon-media.eu





nickelodeon
KALEIDOSCOPE
 REFLECTING TRENDS...TODAY AND TOMORROW

Getting political

BY ERIN MILLER

Nickelodeon helps kids rank global issues heading into the US Presidential Election

The race to the White House is going full speed ahead as each candidate makes his case for becoming the next President of the United States. While families around the country will be tuning into the various news broadcasts, speeches and public forums taking place over the next few months, so it's no surprise that kids, and especially teens, are quick to form their own opinions about the election. Nickelodeon is no stranger to presidential elections. Over the last two decades, we've taken steps to educate kids on the political process and encouraged them to let their voices be heard. This month's Kaleidoscope is focused on this longstanding Nickelodeon tradition. Talking to kids and teens ages eight to 17, we set out to gauge which issues are most important to them and gain of understanding on their interest in the election.

From classrooms to living rooms, kids and teens are constantly exposed to the problems that affect their neighborhoods, the country and the world. We know that schools are taking an active role in educating students on local and world issues, such as the environment, bullying, global warming and poverty. Since the economic decline began a few years back, kids and teens have become increasingly aware of the financial problems that may be affecting their families. And parents are inclined to have an honest, open dialogue with their kids on the matter. That said, what kids and teens reported as the five biggest issues facing the world today came as no surprise.

The "economy" is the number-one issue facing the world today, according to this demo, followed by "people losing their jobs," "bullying," "crime" and "poverty." "People losing their jobs" is significantly higher among 16- and 17-year-olds, which makes sense when you consider where they are in their lives. They're now old enough to enter the workforce as they approach the end of high school, which poses valid concerns over gaining steady employment after graduation—even looking as far ahead to employment after college graduation. Similarly, eight- and nine-year-olds are

tapping into what's significant to them at this point in their lives, ranking "bullying" as the biggest issue facing the world today. When looking at which issues matter the most "to me," the "economy" again rose to the top, followed by "education," "bullying," "poverty" and "people losing their jobs." Just as before, issues closely related to the economy popped for teens, and "bullying" took the top spot for eight- and nine-year-olds. In an online poll at Nick.com, kids also voted "education" as the issue that was "most important." We know that getting good grades is among kids' biggest worries, so it makes sense that education resonates with them.

In exploring personal interest in the presidential election, six in 10 kids and teens reported being "very/kind of interested" in the campaign. Further, an incredible 94% of kids and teens say that it's important to vote, with 65% reporting that it's "very" important to vote. TV is the number-one source of information on the campaign for kids and teens, coming in at 78%, followed by "from my mom" (53%), "from my dad" (46%), "at school" (40%), "news-papers" (27%), and "the Internet" (excluding social media sites) at 21%. Not surprisingly, the Internet ranks significantly higher for 14- to 17-year-olds, though it still follows TV, family and school as influential sources of information on the election. **K**

This concludes our report on kids, teens and the presidential election. Stay tuned for a brand-new Kaleidoscope next issue.

For more information, contact Kaleidoscope@nick.com

(Source: Nickelodeon Consumer Insights Research, September 2012; Touchstone Research, August 2011. Quantitative Sample Size: N = 1000 kids and teens ages eight to 17)

A major focus of the Brand and Consumer Insights Department at Nickelodeon Kids & Family is to live and breathe kid culture. We continually track and identify trends, and explore what it means to be a kid and teen today. In an effort to keep you in touch with our audience and give a voice to our consumer, we've created the Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.

Muse of the Month

Pint-sized storytelling

The motivations behind six-year-old Reagan's fantastical tales



Photo: Savannah Lea Hayes

Watch out, JK Rowling—Reagan, a six-year-old from North Dakota, is on your tail. A natural born writer, Reagan has stories that must pour out of her, like the one she calls *Colt*, about a pink baby horse getting separated from its blue mommy. “I make books—fake little ones,” she says. “I write a little story, and then I staple them together. I’ve made about 20 so far.” She also keeps a blog, started during a writing class she took this summer.

Reagan loves writing because, in her words, “You get to write about what you want and it is fun drawing pictures and you get to use your imagination.” Unsurprisingly, when Reagan waxes romantic about her stories, she never talks about anyone actually reading them. She mentions nothing about circulation statistics or the number of “likes” she gets. Rather, she talks about whether she used a keyboard or a pencil. She tells you that she loves to include rainbows and unicorns—the fun is all in the doing.

This all makes sense, because middle-childhood kids like Reagan measure success differently than older kids and adults do. They are still exploring the many ways they can experience this world and assessing all their options. They do not yet feel strong social pressure to perform well compared to peers. In other words, activities are more about the process, not the product.

Reagan’s writing class gave her room to explore, get lost in her work, and find multiple ways to bring the baby colt home—all things kids her age need to get the most out of their unbridled creativity. The adoration of her readers, movie adaptations of her stories, and throngs of fans dressed as characters will (undoubtedly) come later. —Sarah Chumsky



Insight Kids is a research and strategic consulting company dedicated to catalyzing our clients to build innovative, impactful and inspiring experiences for kids and families. To be further inspired by Reagan and Insight Kids, visit www.insightstrategygroup.com/insightkids/.

Cool or Not? The ancillary entertainers edition



Beats by Dre

Boys 8 to 11 (158)	Girls 8 to 11 (162)	Boys 12 to 15 (231)	Girls 12 to 15 (211)		Boys 8 to 11 (80)	Girls 8 to 11 (89)	Boys 12 to 15 (171)	Girls 12 to 15 (194)
55.7%	53.1%	67.5%	55.9%	Totally way cool *	28.8%	34.8%	35.7%	57.2%
16.5%	14.2%	12.6%	19%	Very cool *	16.3%	14.6%	14%	14.4%
15.8%	14.2%	8.7%	16.1%	Kinda cool *	15%	29.2%	18.7%	15.5%
6.3%	9.3%	3.9%	4.7%	Not cool *	17.5%	6.7%	14%	4.6%
5.7%	9.3%	7.4%	4.3%	Totally un-cool *	22.5%	14.6%	17.5%	8.2%
36.8%	37%	9.8%	16.9%	Don't know what it is	67.5%	65.2%	33.5%	23.9%

tumblr.

tumblr

* Excludes “Don’t know what it is” responses



Cool or Not? is part of KidSay’s April/May 2012 Trend Tracker. These one-of-a-kind research reports are published 10 times a year and provide a quantitative and qualitative picture of kids’ likes, dislikes and trends gathered through in-school surveys with US kids ages five to 15. Contact Bob Reynolds (913-390-8110 or bob@kidsay.com).

LAUNCH YOUR BRAND IN THE USA WITH KABILLION TV ON DEMAND!



KABILLION®



24/7 Viewing
Kids 6-11

Reach 40 million
US households

Bobby's World



Multi platform distribution



Over 7 million
monthly views



Deb Pierson, VP Sales & Marketing • 818-227-8900 • dpierson@kabillion.com

Kabillion: © 2012 Kabillion, LLC. All Rights Reserved. • Zevo-3: © 2012 Sketchers Entertainment. All Rights Reserved. • Cyboars: © 2012 Cyboars International, LLC. • Bobby's World: Copyrighted by Alevy Productions, Inc. and Film Roman (CA) LLC. All Rights Reserved. • Code Lyoko™: © Moonscoop / France 3 - 2007. All rights reserved. • Tara Duncan: © 2010 Moonscoop / DQ Entertainment International. Avec la participation de M6 Métropole Télévision. • Geofreakz: © Geofreakz Series I Productions Inc. • Cabbage Patch Kids®: © 2012 Original Appalachian Artworks, Inc. All Rights Reserved. • Bratz: © MGA Ent. Inc. BRATZ® is a trademark of MGA in the US and other countries.

Scout for Asian content the smarter way.



Promoting co-production and co-financing
December 10-11, 2012 • Kuala Lumpur, Malaysia

Kidscreen, ABC Australia, KOCCA and MDeC
have partnered to launch a brand-new annual event
that will showcase Asia's strongest kids animated
projects looking for investors and partners.

Registration is now open!

www.asiananimationssummit.com

Joel Pinto • jpinto@brunico.com • +1-416-408-2300 x650

What is it?

Neither a market nor a conference, the **Asian Animation Summit** will feature presentations of new kids TV concepts from Australia, Korea, Malaysia and Singapore that are in early stages of financing and development.

Sign up and you'll spend two days taking a first look at projects that have been carefully selected based on their global-market potential and quality—some are fully developed with at least 15% of their budgets secured, and some are still in development and seeking initial financing. But any one of them could be the industry's next big hit!

Who else will be there?

At least 300 attendees are expected to take part in the first AAS, and a number of broadcasters are already planning to be there. From Asia, we anticipate groups from:

Australia's **ABC TV**; Malaysia's **Media Prima**, **Astro**, **RTM** and **TV Al-Hijrah**; Korea's **KBS**, **EBS** and **Tooniverse**; Singapore's **Mediacorp**; and the Asian offices of **Nickelodeon**, **Disney** and **Cartoon Network**.

And from the international market, these are just some of our confirmed guests:

Jules Borkent – SVP, Programming & Acquisitions, Nickelodeon International

Karen Miller – Executive Director of Acquisitions and Co-Productions, Disney Channels Worldwide

Jocelyn Hamilton – VP of Original Programming, Kids, Comedy & Drama, Corus Entertainment

Henrietta Hurford-Jones – Director of CBeebies Investment, BBC Worldwide

Laurence Blaevoet – Director of Youth Programming, Canal+

Carole Bonneau – VP of Programming, TELET00N Canada

Frank Dietz – Deputy Program Director/Head of Acquisitions and Co-Productions, Super RTL

Luca Milano – Head of Animation Production, RAI Fiction

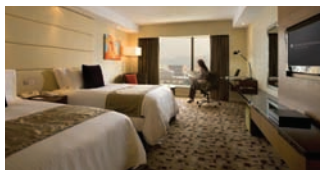
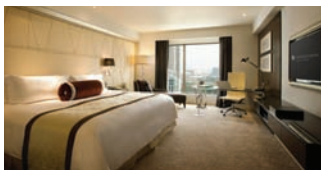
Sarah Muller – VP of Development, CBBC, BBC Children's

Nicole Keeb – Head of International Co-Productions & Acquisitions, Children and Youth, ZDF

Tiphaine de Raguenel – Head of Children and Youth Activities, France Télévisions

Where and when?

Hosted by MDeC (Multimedia Development Corporation), the first AAS will take place in Kuala Lumpur, Malaysia on December 10 & 11, 2012. The venue is the InterContinental Kuala Lumpur, a luxury hotel located just steps away from the iconic Petronas Twin Towers in the heart of The Golden Triangle, KL's renowned commercial, shopping and entertainment hub. AAS attendees will be able to book accommodations for special rates starting at just US\$130 a night.





Treasure trove

BY JEREMY DICKSON

Upstart family platform Kazaana offers a one-stop shop for digital kids

While Facebook continues to mull over the idea of opening its social network to kids under 13, developers have been persistent in giving the demo its own unique virtual play spaces. Menlo Park, California-based startup Kazaana (formerly PixyKids) has recently joined that group.

But where popular social sites like Moshi Monsters, Club Penguin or Everloop either focus on interactive gaming or social networking, Kazaana plans to bring the two features together.

Founded two years ago by CEO Rajul Kadakia, Altaf Shaikh and Kalpesh Savla, with COO Michael Adair joining shortly after as the fourth co-founder, the inspiration for the free COPPA-compliant site came from the principals' kids. They were frustrated by their inability to share content on YouTube with friends and family, due to the site's restrictions. Kadakia then applied her experience from a previous online scrapbooking venture.

"From a digital archive perspective, we're enabling kids to share their moments and save them for the future. We're also providing ways for parents, grandparents, aunts and uncles to interact on the site, which helps with the co-parenting process," says Kadakia.

Behind the scenes

After securing US\$3 million from ATA Ventures this past March, the site rebranded from PixyKids to Kazaana (which means treasure in Indian) and went into open beta in late July.


To attract a larger audience, Kazaana has reached out to the blogger community, held focus groups and created two short promotional YouTube videos that have currently been viewed more than 75,000 times.

The platform lets kids play Flash games, text or email friends, personalize 3D-animated avatars, share photos, videos and art, chat using a Skype-like feature, and create customized digital portfolios. A social kids wall called the Chatterbox acts as the site's hub of communication.

Kazaana partners with Streamer Studios to power the site's animated avatars. And now with 11 Menlo Park team members and a 13-person developer group in India, Kazaana is looking to branch out.

Going mobile

Given that Kazaana is in its infancy, Kadakia's team is focused on expanding its user base and is working on an app to bring the experience to mobile devices. It's also in the process of developing creative apps inspired by photo-based social network Instagram. "We're working on something proprietary called the photo booth that would let kids add fun filters, effects and stickers to their photos," explains Kadakia. Plans are also in the works to incorporate animation into the apps, partner with other creative app providers, and monetize the site via a freemium subscription model, virtual goods and third-party sponsorships.

"For example, a tween brand could sponsor some virtual clothing the kids could put on their sharable avatars," says Adair. 

The Digits

Numbers that speak volumes about kids and technology

Seven out of 10

children under 12 years old are using iPads
(MDG Advertising)

In homes with **preschoolers**, there are more smartphones, gaming devices, laptops, and consoles than in homes with **kids ages six and older**

(Ipsos)

Five-year-olds' vocabularies increased by an average of

27%

after they used an educational iPad app

(Joan Ganz Cooney Center)

New *Super Mario Bros. 2* for Nintendo 3DS helped drive sales of video game software to

US\$238 million

in August, down just 9% from 2011

(The NPD Group)



The number of US gamers within the family and kids gaming segment in 2012 declined

7%

versus a year ago

(The NPD Group)



Watch out LeapPad: The tabeo, TRU's first WiFi-enabled kids tablet, is hitting the market

Tablet talk

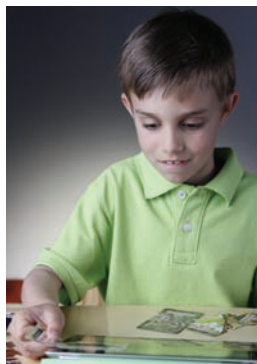
What do LeapFrog, Techno Source, Inspiration Works, VTech, Oregon Scientific and Toys 'R' Us have in common? They've all entered the kids tablet market. Retail giant Toys 'R' Us is the latest to join the fray with its new tabeo, the company's first WiFi-enabled kids tablet.

Running on Google's Android 4.0 operating system, the seven-inch, multi-touch tablet has a 4GB memory, a protective bumper, and features 50 free, preinstalled entertainment and educational apps (*Angry Birds* and *iStorybooks* included), as well as parental controls to customize levels of internet access for up to eight users. Parents can also download an additional 7,000 free kid-friendly apps and thousands of paid age-appropriate apps on the tabeo App Store.

Available at Toys 'R' Us locations across the US from October 21 and retailing for US\$149.99, Toys 'R' Us is no doubt banking on strong holiday sales, not unlike last year's successful returns for Leapfrog's LeapPad learning tablet. —Jeremy Dickson

TechWatch Keeping an eye on the gadget scene

Physical cards trigger iPad magic



What it is

Silicon Valley startup Nukotoys' new Nuko-powered products merge physical trading cards with tablet and smartphone gameplay. The first two products, which launched in August, are collectible cards that interact with new educational kids apps *Animal Planet Wildlands* and *Monsterology* when tapped to the screen of an iDevice. Nuko cards, which look, feel and bend like regular trading cards, are available in the US at Apple Stores, through the corresponding apps, and at Toys 'R' Us, Target and Walmart.

How it works

The free-to-play apps instantly import the cards' content via an invisible electronic code when tapped to iOS touchscreens, rendering 3D versions of animals and monsters from the corresponding cards (US\$1.99 for a pack of three, up to US\$19.99 for a premium box) on the devices' screens.

What it means

With Mattel expanding its Apptivity line this holiday season to include toys based on the massively popular mobile properties *Angry Birds* and *Cut the Rope*, Nukotoys is hoping to find its own success by tapping into the US\$33-billion mobile gaming industry and the US\$2-billion trading card market in one go. Having already won the tablet innovation prize at MobileBeat's 2012 Innovation Competition, Nuko technology may be the best thing to happen to trading cards since Topps began including them in bubble gum packs decades ago.

Metadata. Viewers. Objective C.

The second-screen universe is teaching broadcasters a whole new lexicon.



MIP **COM**

25 million viewers stepped up to name the new baby who joined the cast of Disney Channel's *Good Luck Charlie* this year

Say hello to ubiqui-TV

BY BRENDAN CHRISTIE



The tyranny of television is over! Long live the free screen! Revolutions are always messy, and the second-screen uprising currently sweeping the global broadcast landscape has been no different. Frankly, there's always that tricky bit at the end about establishing a new order after the flags stop waving, and that's where media finds itself now.

According to a recent Nielsen study, 70% of tablet owners and 68% of smart phone owners now use their devices while watching television (see "We're watching TV and..." on p. 77 for some more handy stats). And TV is going to have to find a way to live in harmony with its digital cousins. In fact, when it comes to kids content and entertaining increasingly connected children, reaching a detente between the two may be even more imperative.

But change is already underway, and in many cases it's being driven by those with arguably the most to lose—the broadcasters. International networks have begun to adapt in ways that are the most meaningful for them, and those forays are creating a roadmap for others warming up to the coming age of the second screen.



Disney's new *Dog With A Blog* has a second screen built into its narrative DNA

Creating affinity Many in the industry point to Disney's *Second Screen* app as one of the best early steps into the synchronous multi-screen universe. The app synchs DVDs of classic films like *Bambi* and *The Lion King* with content designed especially for tablets, allowing viewers to play games, get more info and delve more deeply into the movie as it plays.

But Disney is also dabbling in TV-driven second-screen programming. When the Duncan family prepared to welcome a new baby on *Good Luck Charlie* last year, more than 25 million Disney Channel viewers stepped up to help name the baby through its website.

Paul DeBenedittis, SVP of programming strategy at Disney Channels Worldwide, says the conversion to multi-screen hasn't been as complicated as some may have thought.

"This is an audience that has been living and breathing technology and devices," he says. "The challenge is less about the kids and getting them there. It's more about how do we create games and apps, and how do we create an on-line experience that delivers what Disney is all about?"

"I call someone who engages in our content a 'viewer' because ultimately they are not just a viewer and they are not just a user. They are both."

For DeBenedittis, it's all about the natural integration of characters, content and platform. Sometimes, he says, that comes as a package with the team that presents the project. Sometimes it develops naturally from the show's DNA.

He points to an upcoming series as an example of that kind of natural integration. *Dog With A Blog* is a live-action series launching this fall that stars a family dog who can talk to kids (though the parents remain oblivious) and has his own blog, where he offers observations about family life and his experiences. The blog allows fans to ask questions, get information, comment and interact. The second screen, therefore, is built into the core DNA of the linear show.

"The last thing I ever want to do is launch a series in just the linear space," says DeBenedittis. "I know I engage with the shows I love in many different places, whether it is information, games, chat, polling and voting. My audience is just as hungry, and I need that. I need for them to love a show so

Touchable TV?

Is it possible to merge the second-screen experience with the king of linear devices? PlaySquare aims to bridge the TV and tablet worlds with new tech.

If you're looking for real-world experience in turning a linear show into a vibrant multi-screen offering, look no further than *WordWorld*. The literacy-based series began life on PBS Kids in the mid-2000s, but with the launch of the iPad, Alex Kay saw the opportunity to make it much more.

Kay, a former investment banker, joined forces with 17-year Nickelodeon vet Scott Webb, and award-winning technologist and artist Tinsley Galyean, to create PlaySquare, a New York-based company that develops tablet-driven content. Their concept? Touchable Television, a new generation of media specifically intended for the touchscreen generation that lets kids create, find and collect story elements, and help propel episodes along by taking an active role in the narrative.

Webb, who was at Nick when hits like *Dora the Explorer* and *Blue's Clues* were being developed, says interactive is nothing new to kids TV. Those Nick hits, he notes, were already built for interactivity—letting kids find answers, put clues together and solve problems—which allowed viewers, in a passive way at least, to be "a player and co-creator." It's the key to second screen success, he contends.

"What we have learned," says Webb, "is that it is really about having them help the protagonist solve their problems and participate in achieving whatever that happy ending might be. We're not really thinking about it as games, but we are tapping into classical game design and interactive thinking, and adding storytelling to that."

While PlaySquare is working with existing IP initially, it plans to branch out next year. "We're starting with existing television because there are lots of phenomenal properties out there that lend themselves really well to what we are doing," observes Kay. "What we hope is that over the next year or so we can partner with people currently producing television so that we can sit side-by-side and talk about the creative."

"Ultimately, we think this is going to be a great platform for developing content from scratch, with new properties being developed to play out as Touchable Television episodes from the get go."

PlaySquare recently launched its first *WordWorld* episode, as the goal is to work up to an app platform upon which many properties and episodes can live by Q4 2012. The company wants to create a branded/curated iPad destination that parents can trust.

Initial response from property owners has been favorable, says Webb. "I think they see that it's not enough to just license your property and have a game app made. That's not really satisfying what kids and parents want. And so they are very drawn to the kind of network and Touchable Television approach that we're building." —BC



Vroomiz League

MIPCOM BOOTH #10.35!

***RACES ARE DECIDED
IN A SPLIT SECOND!***

52x13'



VROOMIZ™

VROOMIZ © SAMG/EBS/BMC/KOCCA All rights reserved.



bmc



Distribution & Licensing : Harry Yoon Tel : 82.2.544.0871 Fax : 82.2.523.4573 Email : yoon119@samg.net



Cartoon Network took a split-screen approach to its first play-along app, CN 2.0

much that they will go to three different devices to engage with it. And what we have experienced is that with every new device and screen that we have, the level of engagement just increases. It does not take away from our linear screen.”

But each new manifestation requires additional funds and resources, so how does Disney look at the economics of the multi-screen world?

“The screens themselves don’t necessarily deliver any specific revenue models,” he notes. “So we are not looking at one screen individually, but the collection of everything that we have. We have to be efficient with the content we’re using because oftentimes it’s content that can be shared across many platforms.”

It can be part-and-parcel of promotion marketing and programming strategy for the series launch or part of sustaining ongoing content. “That is, once the audience gets engaged with the characters and the story, it becomes part of that second phase; it becomes part of how we continue to build the engagement and affinity,” DeBenedittis explains.

iPolar Cartoon Network US, meanwhile, has taken a literal view for its latest multi-screen offering, *CN 2.0*. An app for iOS, it allows kids to watch television and play games simultaneously on their iPads using a clever “Why didn’t I think of that?” approach. In horizontal mode, the app is video only. In portrait mode, the screen splits to show video and gaming segments. In other words, it allows kids to get the best experience on the same device regardless of what

We’re watching TV and...

PC Surfing	56%
Reading	44%
Social networking	40%
Texting	37%
Shopping online	29%
Talking on phone	26%
Surfing on phone	18%

Source: Second Screen White Paper, Crowdspark

iPad nation

Projection of US iPad ownership 2010-2015

2010:	11.5 million
2011:	28.0 million (+143.9%)
2012:	53.2 million (+90.1%)
2013:	70.5 million (+32.6%)
2014:	81.1 million (+15.1%)
2015:	90.8 million (+11.9%)

Source: eMarketer

Second screens used while...

	Tablet	eReader	Smartphone
Watching TV	70%	35%	68%
Lying in bed	57%	61%	51%
With friends/family	44%	17%	58%
Waiting for something	42%	32%	59%
In the bathroom	25%	17%	28%
Attending a meeting/class	24%	10%	23%
Shopping/running errands	21%	9%	59%
Commuting	20%	11%	47%
Other	35%	39%	50%

Source: Nielsen Company US

Second screens used to...

Play games	84%
Search for information	78%
Email	74%
Read the news	61%
Access a social network	56%
Consume entertainment	51%
Read ebooks	46%
Shop online	42%
Other	19%

Source: AdMob, US consumers

Our Passion:
**Make kids
Happy!**



Watch all shows on:
www.brbplay.com



inviZimals™
(26 x 30') HD 3D

Join the hunt



(52 x 7') HD 3D



(26 x 30') HD 2D



Generalitat de Catalunya
Institut Català
de les Empreses Culturals



(52 x 7') HD 3D



(52 x 7')
HD/3D Stereoscopic



Visit us at:
MIPCOM: Stand R-34.13
Brand Licensing Europe: Stand E128

Contact:
TV/DVD: sales@brb.es
Licensing: licensing@brb.es
www.brb.es
www.youtube.com/brbinternacional



AUDIOVISUAL
FROM SPAIN



For Nick, the second screen, namely texting, has long been a part of live events like the Kids' Choice Awards

they want to do. The app also features video content and exclusive games and collectibles.

"The genesis of the idea goes back to the TV Everywhere initiative," says Chris Waldron, VP of digital for Cartoon Network. "We want to make sure that we are enabling our viewers to watch our content on whatever platform and on whatever device they are on."

Video remains the primary driver for CN, with the game layer carefully crafted to enhance, rather than challenge, the experience. "We went back to the design team and asked what kinds of games we could do," notes Waldron. "[We wanted] games that didn't require constant attention. If something is always moving, it might be a bit of a challenge. But if you have a break between moves, you can shift your attention up and down—so you can do both.

Intro to Intrasonics

You may not be familiar with this interactive tech yet, but one UK prodco is adapting it for a second-screen experience for preschoolers

The Picture Production Company, the London-based shop behind *The Hive* (Disney Junior) and *The Pinky and Perky Show* (BBC), is hard at work on its next series, *Miss Lavender's School for Little Monsters*.

Miss Lavender is a 52 x seven-minute series in development for four- to six-year-olds, and it uses discrete audio watermarks from UK-based techco Intrasonics to link TV transmission to the mobile screen.

As each TV episode finishes, a character appears on-screen prompting viewers to "Capture your Little Monster now!" As viewers press a "capture" button on the main screen of their corresponding iPhone/iPad app, an Intrasonics audio watermark in the TV broadcast is detected, causing an animated character to seemingly jump off TV screens and into kids' mobile devices.

Viewers can then use the characters to play games and cuddle as virtual pets or simply collect them. There are 52 monsters in all, which means viewers must watch every episode to get a complete set.

"We need to keep things relatively simple for the target age of the show," notes PPC animation and technical director Mark Ardington. "So we aren't looking to do anything that tries to be overly interactive during the viewing of each episode. Instead we use technology developed by Intrasonics to unlock bonus material in our app, and hence reward the viewer for watching." —BC

"The simultaneous nature is a very new thing. That is something we are going to continue to explore. And not just on the split-screen, but also the true dual-screen, because TV is still ultimately the dominant video form and will be for awhile."

While TV remains the prime mover, multi-screen adaptations are presenting complex challenges that have to be tackled intelligently. Sure, there were complications when television switched to HD over the past five years or so, but imagine that level of change taking place on a monthly basis you'll start getting a sense of the content and asset management complications associated with multi-screen programming.

"Every new device, every new computer manufacturer, every new browser, every new size of tablet that comes out, we are expected to be there because kids are there," observes Waldron.

"I think our responsibility is to embrace it—responsibly," he adds. "Not to the point that we are investing too much money in untested technology, but to understand that people are going to expect their content when they are at home on their TV, on their computer, when they are in the car on their four-inch device, when they are sitting in their library chair with their tablet. This is the reality of this world and we have got to find new ways to make it all work cost-effectively for us, but still keep the quality for the users."

As it was, there was some debate about how to accomplish CN 2.0. Some favored developing in HTML 5 so it could be easily ported across devices, but the broadcaster decided to develop natively for the iPad in Objective C. While HTML 5 would have allowed CN to get games out faster and would have kept the app smaller, Objective C offered better controls, performance and user experience.

In the short term, CN plans to roll out two more games soon and will continue to test the new platform to address any issues that pop up. The network has the next six months to a year mapped out digitally, but Waldron says because the climate changes so quickly, he hesitates to think much further out than that.

"From here, we basically have to let our audience tell us what they like and don't like. We want to see what's resonating with them and then use that to go into later iterations of the app."

I want my second screen Viacom may have had an unfair advantage in the lead-up to second-screen mania in that it was pushed by its Millennial MTV audience to offer more than linear programming early on. For years, MTV has offered instant messaging and text-to-screen programming to bring viewer comments to air—even before the technology was truly robust enough to support it.

But those interactions changed the way the channel thought about programming. When you consider nascent shows like 1997's *Pop-up Video*, where old music videos were repackaged with nifty facts that popped up on-screen, you get a sense of how MTV was trying to bring multi-screen apps to a single site.

CHECK INTO HOTEL 13 ... THE BIG ADVENTURE BEGINS!



„FULL OF CRAZY
PEOPLE HERE!“

„I'M THE BOSS
HERE ANYWAY!“

PREVIEW
AT MIPCOM 2012
R29.01

"The MTV brand was absolutely cross-platform," observes Philip O'Ferrall, London-based SVP of digital at Viacom International Media Networks. O'Ferrall says those early experiences made Viacom think about engagement and social media long before a linear transmission happened. The lesson stuck.

"We have a focus on linear transmission," he admits, "but then it's also 'How can we create an immersive experience on a tablet or a mobile?' And certainly edu-tainment and entertainment non-video assets are a big focus for us."

In some instances, non-TV assets such as social media and games can help drive TV ratings, O'Ferrall observes. But the broadcaster's ultimate goal is brand engagement and representing its IP consistently across all platforms, since TV is not always the first touch point for an audience.

"What's the first screen? Where does that journey start for the audience?" he asks. "The first awareness for a child of one of our brands could well be in a non-TV environment, so we need to make sure that the experience is good to start there."

Viacom has certainly been successful with its social media efforts (SpongeBob has 36 million followers on Facebook) and gamification (*SpongeBob Diner Dash* and *SpongeBob's Super Bouncy Fun Time* have been some of Nick's biggest downloads), but it's less about success on an individual platform as it is about giving properties overall momentum.

"Gamification and connectivity have become way more relevant than they were a few years ago," O'Ferrall notes. "They are also massively relevant in driving voting and engagement around some of our tent-pole awards shows like the *Kids' Choice Awards*, which is now not just about the linear transmission. It's about how we start the voting process online through social media and through apps, and ensure that the app is something that complements linear. It also has to have a life after that."

Having all those properties manifest across several platforms means that intelligent asset management and windowing become very important. As a pay-TV operator, Viacom has partners and affiliates to keep happy, and they are dependent on the sanctity of their windows.

"In the last five years, we have had to become experts in windowing," says O'Ferrall. "And windowing isn't just about where and when you put content, it is also about the volume of content. And that is particularly relevant to kids content."

"It's also about where the window is available. So if you are in a search- and recommendation-driven environment, you would need to be more sensitive to windowing than a linear TV schedule. The digital world has made us much better at media asset management."

"The bottom line is if you are on a digital screen and you watch *SpongeBob*, the next recommendation needs to be *SpongeBob* or another one of our properties, and that's why we need to be tight on metadata and tight on optimization around how our brands work in a digital environment. Otherwise, we are going to find the next show that is recommended is not one we have. I think that is something we woke up to many years ago, and I think it's an area that we need to keep being good at." 



It's an app!
It's a game!
It's a TV show!
UMIGO is all
that and more

Bigger than one platform

Wildbrain preps for the second-screen universe by spinning a transmedia tale with multiple touch points

Wildbrain Entertainment president Michael Polis says he got the idea for the company's latest property UMIGO after spending weekends at Home Depot with his kids. They wanted to build creative things, he recalls, like shoes with springs in the soles that would let them bounce around the yard. That gave the Sherman Oaks, California-based exec a spark of imagination.

"It all started with the idea that kids want to learn math and science, and some of them are experiential learners—they want to get their hands dirty," he says. "There was a ton of math involved in the creation of those backyard projects. So that translated into the notion of allowing kids to create and build and make things, which resulted in this concept called UMIGO."

UMIGO is a transmedia property that engages kids six to eight with fun applications of science, technology and math. Wildbrain, working with the Michael Cohen Group in New York as its research partner and WTTW in Chicago as its outreach partner, secured a five-year grant from the US Department of Education's Ready to Learn initiative and got to work.

The grant gives the company freedom to explore multiple aspects of the property simultaneously, from TV and mobile, to publishing and real-world games. It's not a traditional multimedia property in which the same story gets told on different platforms. UMIGO uses the same characters and world to tell a slightly different but complementary part of the story on different platforms.

"It's that old argument," observes Polis. "I read the book, but the book was better than the movie, or vice-versa. That's because you are trying to tell the same story with both."

"We are trying to use media in a way that makes sense for that particular element of the story. You may play a game on an iPhone or an iPad that has similarities, it might have similar characters and themes, but it will take you off on a slightly different branch of an overarching story. You can experience that component on its own without any knowledge of anything else. But by watching a music video, for example, that correlates to a story it enhances the experience even more."

Polis says Wildbrain approaches asset management as a matrix—begin with the messages they want to deliver, then layer on the curriculum component, then decide on the most suitable form of distribution for each piece.

Then comes the feedback. Wildbrain has partnered with the Children's Museum of Manhattan and has a national outreach program with multiple museums across the US in order to get vital feedback on all UMIGO assets.

"We give them material and get feedback very quickly," says Polis. "And we find out if something isn't working because kids are brutally honest."

"It's an interesting time to be in media. It's scary. But it's cool." —BC



We are not just a bunch of squares!



Bill Schultz, CEO
mobile: +1.818.317.5700
bill.schultz@HomePlateEntertainment.com

Murray Schultz, SVP
mobile: +1.312.320.3528
murray.schultz@HomePlateEntertainment.com

Office phone: +1.818.712.0905
www.homeplateentertainment.com

Teenage Fairytale Dropouts, © 2012, Anima Estudios, SLR Productions Pty Ltd., Telegael
Wild Grinders, © 2012, Home Plate Entertainment, Wild Grinders LLC, Telegael
Cosmic Surfari, © 2012, Mumbo Jumbo Animation Pty Ltd., Home Plate Entertainment, Telegael
Wish Come True, © 2012, Friends With You, All Rights Reserved

NETFLIX

Just for Kids

SELECT Exit Search



Popular



Adventures



The rise of Netflix

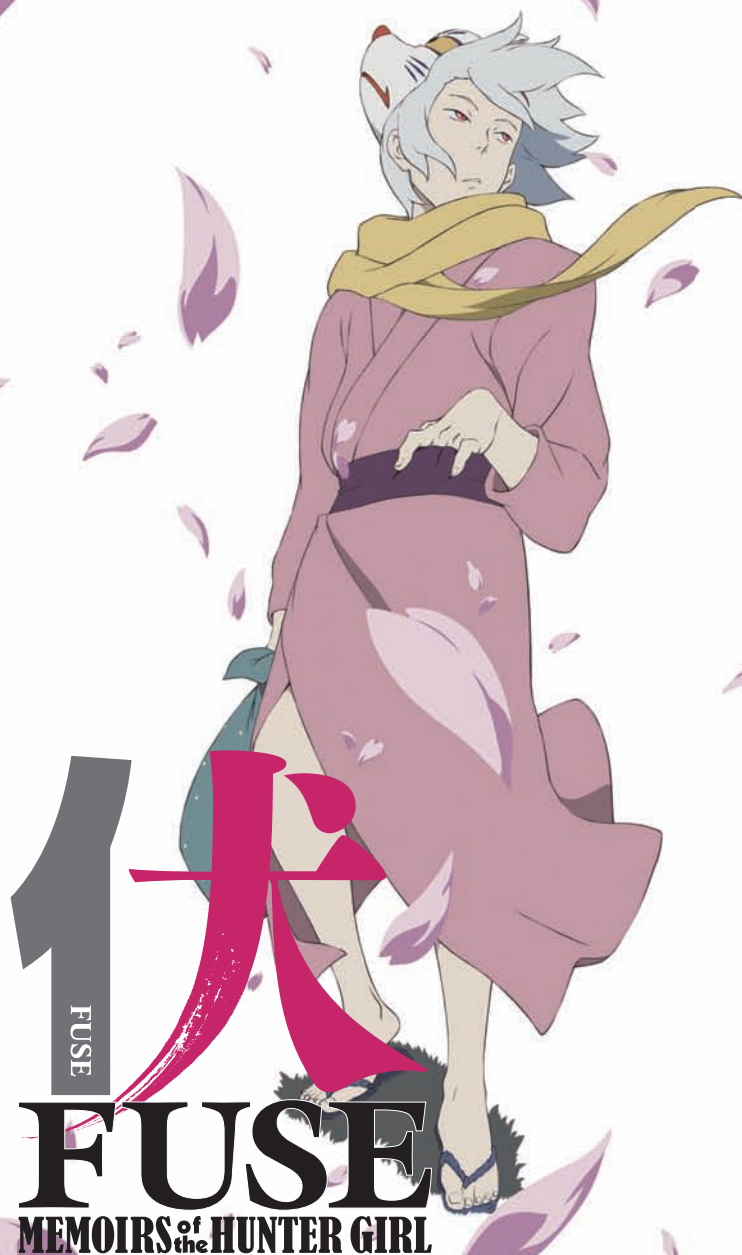
BY KATE CALDER

With 27 million subscribers across North America, Lat Am and the UK, the US-based video service has become a go-to SVOD platform, particularly for kids and families. As the company continues to ramp up its children's content offering, opening up a new sales channel, it's poised to change the existing distribution model for broadcasters and producers alike. So, what are the chances? Read on.

This past June, SVOD service Netflix hit a milestone. Its subscribers watched more than a billion hours of video streamed over high-speed internet connections in one month. And just exactly what that content encompassed has caught the attention of the kids industry. Once known primarily for serving up movies, Netflix has changed its course and started to play in the kids space. In fact, some would say it's not just frolicking, but that it's on a mission to take over the playground. Last year the SVOD provider launched Just for Kids, a special children's interface that organizes content for kids 12 and under visually by genre and character icon, such as superheroes, princesses, dinosaurs and girl power. Netflix also provides each of its members with customized recommendations based on their tastes and favorites. And since introducing the section in August 2011, viewers have consumed more than two billion hours of kids titles on Netflix.

There are compelling reasons why children's content works well on streaming services. Parents like the idea of their kids watching commercial-free programming. A

There were once creatures known as “FUSE” of both Human and Dog descent that lived in the form of human beings.



©Kazuki Sakuraba • BUNGEISHUNJU/FUSE-PROJECT

Approx. 110 min./Feature



For further licensing information, please contact:

TOKYO OFFICE:
28th Fl., Sumitomo Fudosan Nishi-Shinjuku Bldg., 7-20-1, Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023 Japan
Phone : 81-3-5332-8032
F a x : 81-3-5332-8053

LOS ANGELES OFFICE:
15760 Ventura Blvd., Suite 806
Encino, CA91436 U.S.A.
Phone : 1-818-905-8881
F a x : 1-818-905-0815

PARIS OFFICE:
28 Rue Godefroy Cavaignac,
75011 Paris, FRANCE
Phone : 33-1-4379-7042
F a x : 33-1-4379-7064

<http://www.tms-e.co.jp/english/>

Kamisama KISS

The girl in the world of spirit



What is my destination of love for him in another world ?



30 min./13 eps.

© Julietta Suzuki / Hakusensha-Kamisama Kiss Project

MIPCOM 2012

No. 12-05
33 (0) 4 92 99 8046

Netflix subscription is cheaper than cable and kids don't care about repeats or that a cartoon is several years old—to most, the first season of *SpongeBob SquarePants* is as fresh, funny and relevant as it was when it first aired.

And then there are stats that point to the sheer volume of animated content that passes through streaming. New York-based Janney Capital Markets analyst Tony Wible refers to a recent study based on a sample of two million US set-top box owners that shows users of streaming services like Netflix and Hulu consume significantly more animated content than any other genre.

"Netflix has signaled how important it is by introducing this kids-only interface, which previously only showed up on its website, but has now made its way to the Xbox," says Wible. He adds that Netflix isn't necessarily making other genres available in this way.

A crucial aspect of Netflix's strength is not only its reach across platforms, but also its abundance of TV content. And to further build that offering, Netflix is licensing content from both distribution companies and the distribution arms of broadcasters themselves. It effectively creates an opportunity for content owners to sell thousands of old and current episodes from their catalogues. But while this new licensing channel has opened up, many in the industry wonder what effect the growing popularity of Netflix and other SVOD services will have on traditional broadcasters. Will it result in lost ad revenue and cable carriage fees? Will kids and family-oriented entertainment over-saturate the market and ultimately dilute the value of this content?

State of flux This summer, a report from Wall Street research firm Sanford C. Bernstein, focusing specifically on Netflix's impact on kids broadcasters made headlines by suggesting that content providers like Disney and Viacom should limit their content availability on Netflix to avoid diluting their linear TV ratings. The report dropped not long after Nielsen revealed that Nickelodeon's US ratings had experienced a double-digit drop this past spring. Though conclusive evidence for the reasons behind Nickelodeon's ratings fall have yet to be produced, a Bernstein analyst and several media outlets pointed to the net's series availability on Netflix as a catalyst.

Janney's Wible says the SVOD service has, in fact, become an incremental growth driver of revenue for broadcaster distribution arms like Nickelodeon's. "They still see Netflix as a savior to their businesses because they look at the revenue as helping to offset the ratings decline, rather than as part of the reason for that decline," says Wible.

Sales force While the industry struggles to make sense of where ratings are going and whether or not streaming will cannibalize traditional broadcast audiences, one thing is for certain: Content producers and distributors are making the most of the new opportunity to sell their wares. Toronto, Canada-based Cookie Jar boasts the



Oscar's Oasis, one of a handful of series boutique distributor Cake Entertainment has sold to Netflix

world's largest independent children's content catalogue. When its acquisition by Canada's DHX Media is complete this month, the combined entity will house 8,000 half-hour episodes in its library. Cookie Jar CEO Michael Hirsh explains that a 24/7 kids specialty channel can broadcast a maximum of 168 hours of programming per week, which is a fraction of the tens of thousands of episodes that just one streaming network can offer.

Hirsh says the distribution business until now has been tied to the 80/20 rule, which is to say it's been standard to do 80% of your business using 20% of your library. But with sell-through of older library stock to on-demand services, Cookie Jar turned over 82% of its library—more than 12,000 episodes—between August 2011 and August 2012, compared to the 1,500 to 2,000 episodes it had been selling on average in years past.

"My belief is that we'll double, and perhaps triple, [those sales] as demand for digital content grows around the world," says Hirsh. He adds that Cookie Jar has adapted to the new distribution channels by setting up an infrastructure that digitizes all of its content to the specs required by various digital services globally.

Kids series and movies do particularly well because evergreen content attracts the family audience. Hirsh says *Inspector Gadget*, for example, which was produced 30 years ago, is still an active part of Cookie Jar's library and is now getting even more play because of streaming services.

The Jim Henson Company's EVP of global distribution, Richard Goldsmith, agrees that Netflix especially has



www.facebook.com/
dreamdefendersadventure
www.dreamdefenders.net



WHAT IF YOU COULD KICK YOUR NIGHTMARES' BUTT.....?
A NEW 26 X 22 MINS CGI SERIES FOR 6-12 YEAR OLDS

ALSO AVAILABLE IN HD & STEREOSCOPIC 3D FORMAT

— COME TO OUR BOOTH FOR
A STEREOSCOPIC 3D PREVIEW

SINGAPORE PAVILION
05.20 - 07.19

CONTACT:
DAVID KWOK
DAVIDK@TINYISLAND.NET

Available on



tiny island
productions
www.tinyisland.net

141 Redhill Road #01-24 Singapore 158828 tel (65) 64739937 | fax (65) 67954961

2012 TINY ISLAND PRODUCTIONS. ALL RIGHTS RESERVED



MarVista Entertainment has been part of Netflix's Latin American expansion by supplying series and family movies like *Radio Rebel*

opened up a whole new sales opportunity and audience for its older content. In addition to new series like *Dinosaur Train*, the company has also licensed several of its classic puppet series and movies including *Fraggle Rock*, *Dark Crystal* and *Labyrinth* to Netflix. It has also dusted off lesser-known shows like *The Wubbulous World of Dr. Seuss* and *Mother Goose*, which Goldsmith says perform well because the Henson brand name is attached.

Cake Entertainment CCO and MD Ed Galton, meanwhile, says he and his partners proactively went after Netflix sales when he caught wind that the service was starting to focus on kids. The London-based distributor has licensed five series to Netflix so far, and is now in discussions for a second round of sales. As a smaller, boutique shop, Cake doesn't have the back-catalogue of a Cookie Jar, says Galton. But its content is still desirable, which speaks to the service's appetite for quality kids content.

"The whole point is that they want people to watch, so they are just as picky as everybody else in that sense," says Galton. "And they are becoming more picky because the kids audience is just as sophisticated as adults." Though Galton welcomes the opportunity to work with SVOD services like Netflix, he admits that trepidation exists—he doesn't want to burn series out before their time. He still sees linear TV as the big driver of Cake's business and says there is a balance to find with on-demand services, which are becoming ever-more important.

Expanding windows "As an industry, we are navigating through what it means, what it does to second cycles, to repetition, to new properties and to windowing," says Fernando Szew, CEO of L.A.-based MarVista Entertainment. "They've become another touch point in how the audience can see and be involved in content."

MarVista has worked with Netflix during its international expansion, in particular by supplying family movies and series such as *Radio Rebel*, *Mandie and the Secret Tunnel* and *Mandie and the Cherokee Treasure* to its Lat Am operation, as well as the Mandie movies and *Spirit Bear* to its UK branch.

Szew believes Netflix is particularly useful as a tool for introducing series and building excitement and awareness for a broadcast launch. For example, in the summer of 2011, Saban Brands, which works with MarVista as its distributor, licensed all 17 seasons of its 1990s hit series *Power Rangers*—over 700 episodes—to Netflix in the lead-up to the debut of new seasons, *Power Rangers Samurai* and *Power Rangers Super Samurai* on Nickelodeon in February 2011. After the broadcast premiere, the new seasons were then made available on Netflix in North America, Latin America, the UK and Ireland.

Saban VP of distribution Frederic Soulie explains that Nick continues to air current season repeats, library eps and the occasional *Power Rangers* marathon.

"When you have such a large library, it just makes sense," says Soulie. "You couldn't possibly satisfy the

fan base by just releasing DVDs. Consider the shelf space that would take.”

Retail sell-through of physical media is still a big part of the equation, however, especially for home entertainment companies like Dallas, Texas-based NCircle Entertainment. SVP and GM Debbie Ries says the preschool-focused company has content deals with every big SVOD player going, but its digital distribution sales account for less than 5% of its revenue. Though the company is restrictive with its digital sales, Ries says NCircle will be looking to make more deals with approaches differentiated by brand. So for example, the company would license out a portion of *Cat in the Hat* content, but hold back the majority of episodes so that the consumer would still have a reason to purchase its DVDs.

Henson's Goldsmith says, up until now, he's been allotting SVOD services third-window rights for new original content. “If a TV network is not in the SVOD business, then normally we would hold back the SVOD window to give the TV audience a chance to grow, and also to give the DVD business a chance to grow,” he says. However, he is seeing interest from both sides in granting SVOD services second-window rights after broadcast. “As a distributor, you have to consider the economics. Will the SVOD service pay us enough for them to buy out the DVD window?” he asks. And like many in the industry, he predicts that it's only a matter of time before the model will evolve to include the production of series that will either be exclusive to Netflix or premiere on Netflix.

But Goldsmith doesn't want to dilute the market and has passed on many deals from start-up SVOD companies

that offer licensing deals based on a revenue-share mode. In particular, he's skeptical of small start-up SVOD companies that don't have a critical mass of users, and also small kids-only services that charge a low subscription fee and have the potential to dilute the value of the brand's content.


Goldsmith says Netflix and other established SVOD services, such as Comcast and Amazon in the States, “not only give us comfort that we are being adequately compensated for licensing our content to them, but they also give us additional awareness and marketing for our brands, like a TV network does.”

A logical extension? Janney's Wible says Netflix's increasing market reach has become attractive to large content companies like Viacom, which have seen ratings declines and now depend on SVOD revenue to make up the difference in ad revenues. “Until a rival to Netflix emerges that can pay comparable amounts of money—and we're talking billions of dollars a year—I don't foresee a scenario where studios could try and change the terms drastically with Netflix or walk away from that revenue source.” What might change the playing field, however, is other competitors like Amazon and Apple entering the space. “The advantage that [new entrants] have is being very nimble and flexible and not being encumbered by legacy deals and relationships. They'll get to craft rules in a new environment,” says Wible.

Part of this new environment could be a move away from providing cheap, commercial-free, limitless streaming services and commissioning original content. This year Amazon, expanded its two-year-old feature film commissioning arm, Amazon Studios, to take on the production of kids and primetime comedy series. In June, it announced the first four series in its development slate, including one children's show, a preschool concept called *Buck Plaidsheep* that received a US\$10,000 option.

“I see it as a logical extension of their business. Why not have someone else who is competing with the other players?” muses Cake's Galton. “As long as the numbers make sense and there is an opportunity for shows to get made, I think that will increase the opportunity for indies to produce more shows... It opens up the world to more content.”

In the meantime, Wible says Netflix is in a race against time to capture as much market share as possible internationally before new on-demand services emerge from sources including stand-alone VOD entities and regional cable and satellite operators. Cookie Jar's Hirsh, for one, has seen his company's Netflix deals in Europe go from just one contract in 2011 to about 20 this year.

On an international scale, however, Wible doesn't see the future of SVOD trumping TV at large. “I don't think it will ever replace traditional TV, but it will likely complement it,” he says. 

What's it worth to Netflix?

Having amassed a huge store of content from broadcast networks, major entertainment companies and boutique distributors, Netflix has the TV industry anticipating a major shift in its own economic model. To get a sense of just how much buying power the SVOD provider has, it currently pays US\$100 million annually to license a selection of Viacom's TV assets in the US (including Nickelodeon-owned series and shows from non-kid channels MTV and Comedy Central), according to Janney Capital Markets analyst Tony Wible.

In total, he says, Netflix pays US cable and broadcast networks roughly US\$1 billion a year to license their content. Not only is that number on the rise, Wible adds, but the allocation of spend is also moving more towards TV content, which now accounts for 50% of Netflix's outlay of cash.

Though the content providers *Kidscreen* spoke with remained tight-lipped about their payment structures with Netflix, we learned that the service typically pays a flat fee for a one-year license term for individual series and/or packages of shows. It also keeps individual series and episode viewing/traffic stats under wraps as proprietary information that is not usually shared with content owners.

Though licensing fees paid by Netflix vary greatly, Wible says syndication fees for popular sitcoms can run close to US\$250,000 per episode for the life of the deal. However, he adds, it's hard to estimate averages because content providers negotiate portfolio deals for a fixed amount of money. It's safe to say though, that most kids series aren't commanding that level of compensation. —KC

More impressions. More marketing mileage.

BOOK YOUR MONTH TODAY!

kidscreen[®]

2013

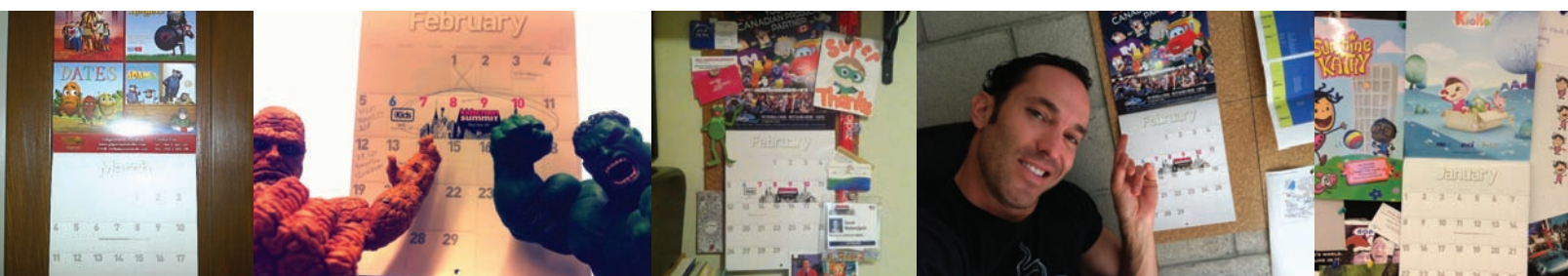
CALENDAR



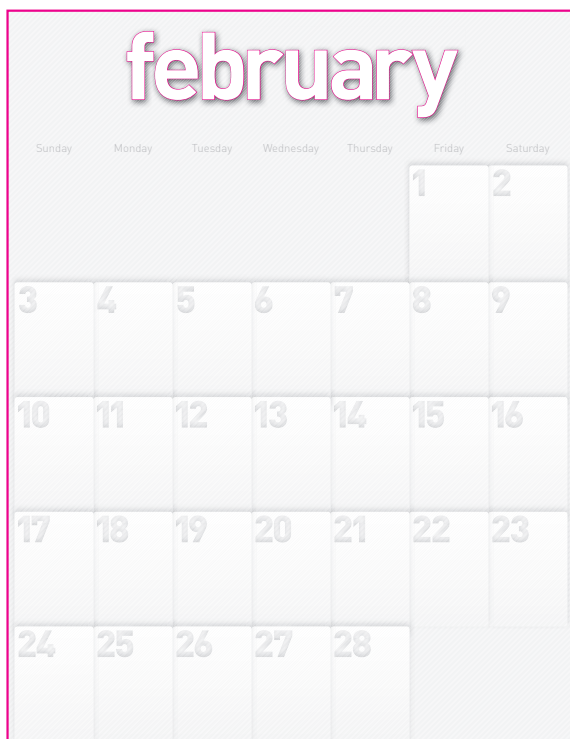
The second annual Kidscreen Calendar is in development, and will be mailed with our February/March 2013 issue and distributed in the Kidscreen Summit Delegate Bags. Now we're looking for advertisers to brand each month with a big, glossy kids show image!

WHY SHOULD YOU DO IT?

- ✓ Reach 12,000 industry leaders
- ✓ A full month of exposure
- ✓ Daily impression potential in high-traffic kids entertainment offices like these...



The Kidscreen sales team can hook you up.
EMAIL SALES@KIDSCREEN.COM FOR MORE INFO.



Market months will go fast.

February:

Kidscreen Summit & Toy Fair

April: MIPTV

June: Licensing Show

September:

Cartoon Forum & MIP Junior

October:

Brand Licensing Europe & MIPCOM

Book now to get a good one!

Cool new shows!

BY LANA CASTLEMAN

kids
8 to 10

Winston Steinburger & Sir Dudley Ding Dong

Co-producers eOne Family and Mercury Filmworks (Canada)

Style 2D animation

Format 52 x 11 minutes

Budget US\$350,000 per half hour

Status With a full bible and animatic in-hand, eOne is currently looking at setting the series up as an international co-pro, and will be shopping at MIPCOM for presales.

Delivery Early 2014

Concept Tapping into the wackiness inherent in squash-and-stretch animation, this good-buddy/bad-buddy comedy pits two seemingly loveable house pets against each other as they compete for the attention of their owner, tween boy Winston Steinberger. Did we mention that the trio also finds itself adrift in space? As the boy genius, dutiful cat Dudley and angry, scheming hamster Hampton travel the Van Allen Radiation Belt in Winston's homemade rocket, an unexpected discharge of radioactivity gives both creatures the power to speak—and then the real fun begins.

kids
6 to 11

OH NO!

Producer Nelvana (Canada)

Style CGI animation

Format 52 x 11 minutes

Budget US\$350,000 to US\$385,000 per half hour

Status With a spot reserved on Canadian net YTV's fall 2013 schedule, Nelvana's latest toon is just about ready to head into production. Its sales team will be on the lookout for international deals at market.

Delivery Fall 2013

Concept Plucked from the minds of Philippe Ivanusic-Vallee and Peter Ricq, part of the creative team behind Nerd Corps' *League of Super Evil*, this action-comedy sees a crazy band of hard-partying aliens (a.k.a. Brainlings) invading Earth and kidnapping the planet's grownups. Luckily, main character Nate and his Super Wicked Extreme Emergency Team (S.W.E.E.T.) seem willing to attempt taking back the world. One small problem is that the Brainlings regenerate very easily—blow up one, and you'll find two more in its place, which is sure to sour S.W.E.E.T.'s plans.

Atomic Puppet

Co-producers Technicolor (L.A.), Mercury Filmworks (Canada)

Style 2D Harmony/CGI animation

Format 52 x 11 minutes

Budget US\$6 million

Status In development with a bible and one script completed. An animated teaser should be ready for MIPCOM.

Delivery TBD

Concept The story of the City's superhero who is literally taken down a peg, this comedy finds Captain Atomic turned into a powerless hand puppet by his seething, jealous sidekick Nuclear Boy (you can just call him Nukey) who tries to take Atomic's place. It turns out Nukey is an abject failure as a superhero, but Captain Atomic gets a second chance when he winds up on the hand of 12-year-old Joey and becomes the admittedly less-mighty Atomic Puppet. Together, the pair make for an awkward, comical crime-fighting duo that sets out to defend the City.

boys
6 to 11



kids
6 to 11



Heroes United

Co-producers Method Animation (France), morgen studios (Germany)

Style 3D CGI animation

Format 104 x 11 minutes

Budget US\$23.5 million

Status In preproduction with France Télévisions having commissioned the first 52 eps. Holding worldwide rights, distributor PGS Entertainment is in the process of locking down broadcast deals in the UK, Italy, Germany and Canada.

Delivery Q2 2014

Concept Based on the worlds created by construction/fantasy role-play toyco Playmobil, which has sold 2.5 billion playthings since launching in 1974 and is one of Europe's top toy brands, anything can happen in *Heroes United*. With an almost bottomless cast of Playmobil characters and myriad settings to draw from, Adventure Planet can be a truly fascinating and slightly off-kilter place. Picture pirates riding dinosaurs or knights jousting with robots or a glittery fairy teaming up with a dead-pan scientist to save the world. You won't have to use your imagination for long, because it's about to unfold in this adventure-comedy. **k**

echo MEDIA
—film-télévision—

Presents

Toopy and Binoo™

Season I

104 x 5'

Season II

78 x 2' + 6 x 22'

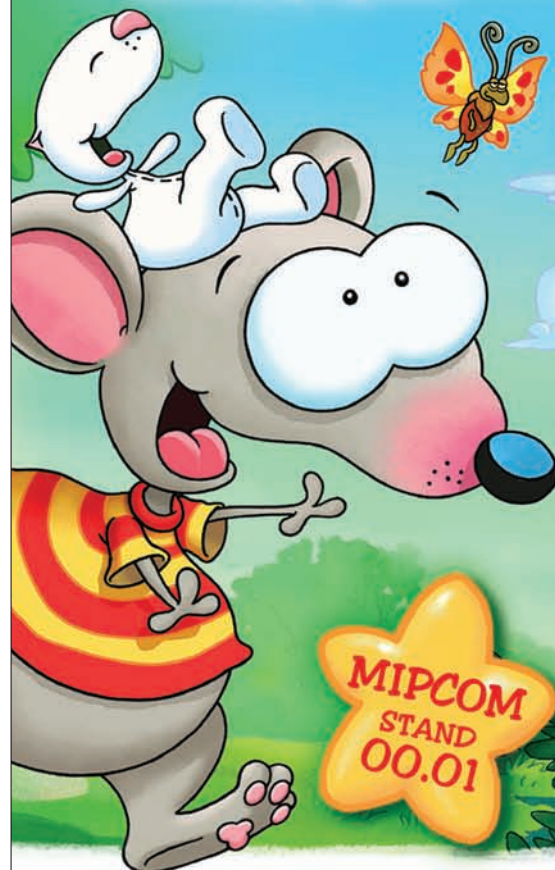
COMING SOON!

VROOM VROOM AND ZOOM

A fabulous new preschool puppet series combined with animation.

65 x 7'

(Delivery Spring 2013)



www.toopyandbinoo.com

michele.dalcin@echomedia.tv



MOM WAS WRONG.

LIFE IS ALL FUN AND GAMES!

Toy Fair 2013

New York City

Over 100,000 Products
Under One Roof



TF13

 Toy Industry Association, Inc.

TOY FAIR 2013
FEBRUARY 10-13
NEW YORK

www.toyfairny.com

A format of the original Dutch series, the second season of *House of Anubis* is getting a red-carpet rollout on Nick UK



Fall TV

CLASS OF 2012

We're checking in on what key competitors have up their programming sleeves this fall in the US, UK and Canada

Disney's first little princess, Sofia the First, gets her own primetime movie and series this year



Disney Junior

The new 24/7 channel fights to capture co-viewing audiences this fall

The net Disney Junior, part of Disney Channels Worldwide, is a global television and online brand for ages two to seven. On March 23, Disney Junior launched as a 24-hour basic cable/satellite channel in the US, joining 28 other Disney Junior channels around the world. The daily Disney Junior programming block is available in more than 99 million US homes on Disney Channel. And globally, Disney Junior blocks and channels are available in more than 375.8 million households across 166 countries/territories.

Current hit *Doc McStuffins*—an animated series starring six-year-old “Doc” who communicates with and heals stuffed animals and broken toys from her backyard playhouse clinic—also debuted on March 23 as the number-one preschool series launch in cable TV history with adults 18 to 49. “The show struck a chord with kids, but we’re hearing from parents that they’re loving the aspirational role modeling of Doc, a little girl who wants to do something important with her life,” says Nancy Kanter, SVP of original programming and GM of Disney Junior Worldwide. The show is also pulling in a gender-neutral kids audience, rating as summer 2012’s number-one series for preschool kids, girls and boys two to five.

The challenge To continue to build an audience for the fledgling Disney Junior channel, leveraging the success of the block on Disney Channel.

The strategy “The US is still a growth market for us in terms of the channel, so it’s about bringing in more audiences, but not just TV and broadcast,” says Kanter. “We’re paying a lot of attention to the digital space because preschool kids and parents are comfortable with it.” In June, Disney launched the *Watch Disney Junior* app for iPads and iPhones in an effort to make its content

more available and easier to watch. “We’ve seen millions of downloads for the app,” she says. “The amount of viewing is pretty staggering.”

Kanter will also focus on cultivating her co-viewing audience this season, particularly since shows like *Doc McStuffins* and *Jake and the Neverland Pirates* are putting the channel on top of the preschool ratings heap with adults 18 to 49. In September, Disney Junior launched Disney Junior Night Light, a branded block running from 9 p.m. to 4 a.m. that features parent-targeted, kid-friendly original programming produced by Disney Interactive Family. “It’s 10 p.m., so if there’s a preschooler watching, they’re likely sitting beside mom. As a nod to her, we begin to air interstitial breaks between our core long-form shows that are a little bit more sophisticated in humor and content,” says Kanter. “We want to let her know we know she’s out there—and give her a giggle.”

The block is sponsored by Disney-owned parenting blog Babble, and features short-form series like *DJ Tales*, in which costumed finger puppets reenact classic fairytales, and *That’s Fresh*, a cooking show hosted by chef Helen Cavallo who shares healthy recipe ideas for kids and families. Other original shorts, based on insights gleaned from Babble’s network of more than 300 bloggers, are currently in development.

Kanter is also on the hunt for smart preschool programming that fits the channel’s storytelling mandate, and says she’s starting to see more of it from producers because the Disney Junior team has made it clear what it’s looking for. “We’re glad to have a place that can house shows that are a bit more sophisticated on the storytelling end. It opens up the window a little.”

Fall hopefuls This season, Disney Junior introduces its first little girl princess, *Sofia the First*—a television movie and series from Disney Television Animation chronicling the adventures of a regular little girl who must learn to navigate the world of royalty after her mother marries the king. The 45-minute movie will premiere in November, with the half-hour series launching in spring 2013. “This is more than just a new preschool series—it feels and sounds like a big theatrical movie; it feels like Disney,” says Kanter.

Marketing mix “The strongest marketing tools we have to leverage are our own airwaves,” says Richard Loomis, SVP and CMO for Disney Channels Worldwide. “We are introducing *Sofia the First* as a primetime family event on Disney Channel, positioning it as a must-watch with on-air theatrical trailers that focus on Sofia and her woodland creature friends.” Trailers launched in mid-September, along with a teaser website and Facebook experience. The movie will also benefit from a mass-marketing push featuring print, radio, tactical digital placements and in-app advertising targeting moms. Capitalizing on the theatrical feel of the movie special, Disney Junior is also developing viewing party packages for families to create in-home events, with premium items, downloadable printables, family night decorations and a play-along narrative.

PBS Kids Sprout

With rising ratings, the spin-off diginet courts preschoolers and their parents

The net Available in more than 50 million US homes, PBS Kids Sprout is a 24-hour preschool destination available on TV, on-demand and online, featuring interactive programming and original hosted blocks. Sprout's VOD offering is the number-one on-demand service for younger children, with over a billion views.

Current hit In the preschool realm, it's often the long-running series that score top ratings since preschoolers love to find their fave characters in the same place at the same time every day. "Our biggest hitter has been *Caillou*, which continues to be incredibly strong for us because it's full of sweet, relatable family situations," says Andrew Beecham, SVP of programming for Sprout. The series airs as part of *The Good Night Show*, a three-hour hosted nighttime block airing from 6 p.m. to 9 p.m.

The challenge Engaging parents with content that is meaningful to them as well as their kids.

The strategy "Sprout is not a linear experience—we are always blurring the lines between the different platforms we have," says Beecham. "So it's about finding ways to connect digital, VOD and linear to create immersive and participatory experiences for kids." And more than ever, it's about catering to the higher end of the preschool demo, with more sophisticated content that also draws in parents. One such series is *Justin Time* (Guru Studio), a toon series chronicling the imaginary time-travel adventures of a young boy that debuted on April 22 and has been steadily building an audience. "We're already seeing good strong figures," says Beecham. "It's aging to the top end of preschool and pushing the fours and fives—that's something we are thinking more clearly about."

For Sprout, the key block for co-viewing is the *Good Night Show*, which Beecham describes as a tool for parents to help their kids wind down before bedtime. The hosted block features songs, games and stories, weaving in themed interstitial episodes from softer preschool fare like *Thomas & Friends*, *Angelina Ballerina* and *The Berenstain Bears*. And it appears to be driving Sprout's success in attracting parents. In May, the channel reported year-to-year double-digit gains across all key demos, most notably with women 18 to 49. For the month of April, Sprout also reported its highest-ever reach with women 18 to 49 and also across all key demos.



Sprout's popular costume-changing chicken, Chica, is in the net's spotlight this season with a brand-new show

To maintain the momentum, Beecham says he's on the hunt for short-form shows that fit the block's format—softer, gentler shows with strong narrative that will help parents signal that it's the end of the day. "It's less a matter of genre (live action or animation)," he says. "It's more about tone, pacing and phenomenal characters that kids can connect with and make part of their nighttime routine."

Fall hopefuls On November 24, Sprout will introduce its next original production, giving Chica the Chicken—host of the channel's live hosted morning block *The Sunny Side Up Show*—her own series. *The Chica Show* (26 x 11 minutes) is a live-action/animation hybrid shot in sitcom style that follows the real and imaginary adventures of Chica and her friends as they explore the whimsical costumes at the Costume Coop. According to Beecham, Chica receives thousands of emails, photos and birthday cards from fans every month, so the show is a natural evolution for one of Sprout's superstar original characters. It's slotted for 11:30 a.m. within *The Sunny Side Up Show*. "That's a strong timeslot in terms of viewing because it's near the end of the block, and it's easier for us to explain the transition," says Beecham. "We'll lead in with *Play With Me Sesame* and lead out with *Caillou*." The show will also launch on the NBC Kids terrestrial block in 2013.

Marketing mix "We'll also be showing a full episode of *The Chica Show* online and on-demand at launch as a test," says Beecham. "That's something we haven't done before." The show will be supported by six-week marketing campaign including a "squeakstakes" that allows parents and kids go to the Sprout website and vote on Chica's outfit, with the most popular featured in the first episode. The winner will go to the Macy's Day Parade and join the Sprout float. "The show's play pattern is all about dressing up, so we wanted to highlight that in our campaign," says Beecham. Other promotional efforts include a flash-mob type of event that will surprise a family in the park as everyone around them begins to squeak and a marching band suddenly appears.

There may be half-shells, but no half-measures here, as Nick UK ramps up interest for new series *Teenage Mutant Ninja Turtles*



Nickelodeon UK

The diginet creates a boy-skewing power-packed schedule this fall

The net Launched in 1993, Nickelodeon is the number-one commercial kids TV network in the UK. It now reaches more than 10 million viewers a month and is available in 12.7 million cable and satellite homes. With a mandate to put kids first in everything it does, Nick has built a diverse multi-platform business that includes television programming, consumer products, online, events, recreation and feature films.

Current hit *House of Anubis*—a live-action serial/sitcom following a group of teenage students who uncover hidden mysteries at an English boarding school—has been a runaway hit for the channel. Now in its second season, the primetime series is the number-one show on Nick UK this year, occupying 35 of the top 50 best-rated episode spots on the channel year-to-date. “It’s a stand-out series and format that showed how international

could play, as it originated on Nick Netherlands and was then picked up to be formatted for the UK,” says Tim Patterson, VP of scheduling for Nick UK. “At its height, it has picked up audiences of up to 180,000 and has been cross-gender for us in terms of ratings.”

The challenge To maintain its leadership position with kids, focusing on the all-important boys segment.

The strategy “The most important thing we have is the luxury of strong new titles coming in, so it’s about making sure we schedule to maximize ratings and reposition Nick UK editorially,” says Patterson. “We need to ensure our combination of titles has audience flow and attracts the largest number in terms of reach and minutes viewed. The question becomes how do we combine them in the arc of the daypart to maximize our audience?”

This season, new titles will set up the week on Nick UK. *Teenage Mutant Ninja Turtles*, the ‘80s series re-imagined for new audiences, will kick things off on Mondays with encores and repeats throughout the week. The show premieres on October 1 with a lead-in of new *SpongeBob SquarePants* episodes, and a lead-out of new *iCarly* episodes. “For me, the big daypart this season is after-school, with a high-impact Turtles sandwich to help kids embrace it,” says Patterson. “I have big hopes for the half-term on the back end of October, where we’ll focus on *SpongeBob*, *Turtles*, *iCarly* and *Fred: The Show*.”

Patterson is also looking to tweak the schedule around genders on weekends, focusing on the Saturday and Sunday morning blocks. “The biggest focus will be making the most of our strong boys properties with *Power Rangers Samurai* and *Kung Fu Panda*—two key titles that will drive our autumn in the morning,” he says. “We’ll also premiere new episodes of *Winx* to bolster that daypart on weekends to ensure we have a broad gender mix at the younger end of the market.”

Fall hopefuls It’s all *Turtles* all the time for Nick UK this fall. The new action-comedy explores the friendship of four sewer-dwelling mutant turtle brothers as they work together to unravel the mystery of their existence and train to become the ninja heroes they’re destined to be. “It’s a huge title for us and for Nick globally,” Patterson says. “I grew up with old *Turtles*, and I’m very excited to see how they’ve taken this into the present day—the investment made in the animation and the humor.”

Marketing mix The marketing plan for *Turtles* launched back in May when Nick presented the series to 1,000 fans at an MCM Expo panel discussion hosted by Kevin Eastman and Rich Magallanes. In the lead-up to the October launch, Nick has leveraged its on-air assets with a teaser campaign (and even had a promo for the promo) and created a Turtles website featuring games, a quiz, show info, clips and images. Digital ads driving to the series premiere were running across kids websites at press time.

What do Kids really want to watch?



Kids TV Report Trends & Hits in Children's Programming

www.eurodatatv.com



WE SPEAK TV





A proven ratings success for the channel, *Fort Boyard: Ultimate Challenge* is headed into its third season on CiTV

CiTV

With growing ratings, ITV's kidsnet stays the course by focusing on current series

The net Launched in 2006, CiTV is ITV's dedicated children's brand that's broadcast across both terrestrial and digital platforms. The channel targets preschoolers and kids four to 12 with a wide mix of entertainment, comedy and animated programming.

Current hit *My Phone Genie*, a series that follows the adventures of 11-year-old Jasmine Hart and the genie who resides in her mobile phone, has become a surprise hit for CiTV. "Sitcom is a popular staple for CiTV and a genre we do well," says Jamila Metran, head of programming. "I was drawn to the idea because it brought the centuries-old idea of a genie into the 21st century so seamlessly. The transition from lamp to smartphone is so simple and allows our

viewer to buy into the possibility of downloading a genie from an app. It's rating consistently well, pulling in over 100,000 kids and peaking at 200,000."

The challenge Finding quality drama and comedy—and the necessary budget—to serve the older end of CiTV's programming target.

The strategy "Dramas and comedies are usually tricky for me to find because the budgets are high and finding the right partners is a tricky game," says Metran. She's currently in development talks on a multi-territory co-pro—a big-budget live-action/animated series, which is something Metran says she's been searching for. Factual entertainment series are also a co-pro/commissioning focus. "I'm looking for something that focuses on teaching the viewer, but in a fun and interesting way; a make-and-do show to fill the gap that *Art Attack* has left," she says. "I'm concentrating on the four to nine and eight to 12 demographic, so preschool will be picked up on an acquisition basis for the time being."

For now, the fall focus is on current series and strengthening the blocks that house them. This season, the channel is making changes to its preschool block, Mini CiTV. Formerly, the block was available to viewers Monday to Friday from 8:45 a.m. to 3:00 p.m., but not on weekends or school holidays. "Last year, we struggled to pull viewers back following the seven-week summer holidays, so we made the decision to create a consistent preschool space in the holiday schedule," she says. "The penultimate week of the summer holidays was our best weekly performance of the year, with a 5.3% share of kids (across our hours), up 1.1% year-on-year."

In 2013, Metran's focus will turn to ITV's network rebrand, which will include CiTV, but she wasn't ready to divulge details at press time.

Fall hopefuls Metran is focusing on maintaining the momentum of two big hits, with new seasons and episodes debuting this fall. *Fort Boyard: Ultimate Challenge*—a reality game show from Zodiak Kids set on a Napoleonic fort and formatted from the long-running French adult series—returns for a third season near the end of the year. "There isn't anything else like it for UK kids at the moment," says Metran. "It's a difference for our schedule, too, as the episodes are an hour long rather than the traditional half hour." Current ratings hit *My Phone Genie* is also serving up a second season this fall.

Marketing mix "Our Manchester-based creative team works closely with scheduling to plot our on-air promo plan," says Metran. "We usually promote a new title two weeks before launch and a week during transmission. Also, both CiTV and Mini CiTV have their own Twitter feeds that we use effectively to keep our followers constantly up-to-date with news about new titles, competitions and schedules."

Reading this?

So is the global children's entertainment industry.



Book your Kidscreen Summit and MIPTV ad campaigns NOW!

sales@kidscreen.com



Teletoon has another season of top-rated *Johnny Test* lined up for its new Thursday evening block

Teletoon

Canada's animation station seeks to create an Epic Fall full of high-octane comedy

The net Co-owned by media conglomerates Astral and Corus Entertainment, Teletoon offers animated and animation-related programming for kids, youth, young adults and families over separate English and French feeds for Teletoon and Teletoon Retro, which respectively reach 7.5 million and eight million Canadian homes. A proud supporter of the Canadian animation industry, the net has invested more than US\$265 million in homegrown content to date.

Current hit *Johnny Test*—about to launch its fifth season on Teletoon—is consistently a top performer for the network among kids two to 11 and was the channel's top-rated series last fall. The show, which follows the zany adventures of an 11-year-old who plays guinea pig to his two scientist sisters, is a good example of the channel's comedy mandate. "Teletoon is focused on comedy for boys ages six to 11, but we don't want to exclude girls and parents," says Carole Bonneau, VP of programming. "The perfect show for us makes a 10-year-old boy laugh and is girl- and parent-inclusive. *Johnny Test*, a punchy, high-octane comedy series, hits all of those points.

The challenge Fending off continued competition in the Canadian kids arena.

The strategy "Our primary strategy is to build a strong schedule by zeroing in on one or two key shows, and this year, one to two dayparts—and increasing our event-based programming by consistently featuring events and stunts in our schedule. We do this so that there is always

something exciting to tune in for," says Bonneau. This season, she is betting on *Adventure Time* and *The Amazing World of Gumball*, as well as two blocks—the brand-new Can't Miss Thursdays (Thursday evenings from 6 p.m. to 8 p.m. ET/PT) and the Saturday morning comedy block (Saturdays from 7 a.m. to 12 p.m. ET/PT).

Can't Miss Thursdays debuted in September as a hosted block starring Andrea Jenna, who was one of the hosts of *Ultimate Launch Party* in January. "The goal of introducing a dynamic host on Thursdays is to drive audience engagement and interaction while providing more direct calls to action, driving to online games, contests and more," says Bonneau. "The hosted block also provides us with additional sponsorship and integration opportunities."

On the commissioning front, Bonneau is on the hunt for comedy-driven series that can work anywhere in the net's schedule, including co-viewing for primetime (6 p.m. to 9 p.m.). Recent commissions for Teletoon include *Grojband* and *Rocket Monkeys* (both tentatively slated for 2013 premieres). "We are always looking to grow our audience... once [our key series and blocks] are established, we would ideally build on this success with new shows," she notes.

Fall hopefuls This season, Teletoon is focused on the third season of Cartoon Network series *Adventure Time*, along with new fall entrant *The Amazing World of Gumball*, a 22-minute animated comedy from Cartoon Network Development Studio Europe that chronicles the adventures of Gumball (a blue cat with a giant head) and his best friend Darwin, who happens to be a goldfish with legs. Both shows debuted in September as part of the new Can't Miss Thursdays block. "As for the rest of the Thursday night block, *Johnny Test*, *Detentionaire* and *My Babysitter's a Vampire* are all proven Canadian hits with a comedy focus building on the strength of previous seasons. *Johnny Test* is the perfect lead into *Adventure Time* and Can't Miss Thursdays because it is such a solid show and can move anywhere," says Bonneau. "Between airing new episodes throughout the fall and introducing a host for the block, we are establishing Thursday nights as destination viewing. And by focusing on selected areas of the schedule this fall and really letting them develop, we can use these blocks to drive to other parts of the schedule."

Marketing mix "One of our key shows this fall is *Adventure Time*, and our goal with our launch campaign was to reach both mass and targeted audiences, and that was reflected in the off-channel marketing mix," says Karen Touma, director of marketing for Teletoon Canada. The campaign included out-of-home (transit shelters, billboards and convenience stores); radio, print and online ads; events (which included an appearance by *Adventure Time* mascots at Buskerfest in Toronto) and inclusion in all of the network's Epic Fall launch and Free Preview materials.

YTV

The country's first kid-centric net keeps it real with a focus on live-action fare

The net Corus Entertainment-owned YTV, seen in more than 11 million homes across Canada, is a leading entertainment brand for kids. The channel offers quality entertainment for kids and families with hit Nickelodeon series, nighttime drama for teens, blockbuster movies and original Canadian programming, with hosted dayparts such as after-school block *The Zone*, morning cartoon block CRUNCH and Sunday movie block Big Fun Movies. YTV reaches its viewers online at YTV.com and in local communities with the traveling road show WOW!

Current hit *Zoink'd*—a kooky talent show that turns the format on its head as a panel of kid judges weighs in on the acts of adult performers across the country—has been a solid performer for the channel since its launch earlier this year. “We picked it up mid-season to test it, and it turned out to be our number-one Canadian show,” says Ted Ellis, VP of kids and family programming. “It’s a very goofy, fun reality show—kind of like *The Gong Show* for kids—that underscores our overall direction to comedy.” *Zoink'd* has been greenlit for a second season of 22 episodes, with YTV hosting an open casting call for new contestants in late August.

The challenge To find a new hit to replace live-action sitcom *iCarly*, which has been a driver for the network and is in its final season.

The strategy “As in many markets, the value of Canadian cable is driven by original programming. We have to figure out how to create shows that are identifiable, create a voice for YTV, and speak to our audience,” says Ellis. In recent years, the focus has been on developing original live-action sitcoms and game shows to blanket the channel’s Nickelodeon fare. It’s about tapping into the zeitgeist—taking what’s popular in programming for older audiences and giving it a zany twist to make it uniquely YTV.

“When we go to a market, we’re looking for shows that fit or are disruptive to our strategy,” says Ellis. “We’re looking for a show like *iCarly*—one that has lots of layers in it, is funny and enjoyable to watch as an adult. Our filter isn’t around genres, but smart comedy that fits with audience expectations of our network.”

On the scheduling front, Ellis is employing a viewer-first strategy, eliminating barriers to viewing by stacking shows vertically so audiences don’t have to change over every half hour. This season, YTV introduced a new concept in its long-running afternoon block *The Zone* called 4x4—four episodes of YTV faves like *Kung Fu Panda* and *Penguins of Madagascar* stacked by four at 4 p.m. “This fall,



Getting game—popular reality series *Splatatlot* gets a YTV-celebrity-studded special this season

we’re looking to do half as much, but twice as well, focusing on our top shows and weeding out the bottom,” says Ellis. Monday night is also a huge focus for the channel, with a schedule full of girl-skewing live-action comedy like *iCarly*, *Big Time Rush* and *Victorious*.

While branded blocks like *The Zone* continue to drive YTV’s success, the focus for fall is on dayparts and the YTV brand. In early September, the channel introduced new on-air branding “to reflect a more polished, fresh look than we had before,” says Laura Baehr, VP of marketing, Kids, Family and International for Corus Entertainment. “Kids need change, and even if it doesn’t get better, it’s got to get different.”

Fall hopefuls YTV’s reality slate gets a boost this fall with a new series premiere and primetime special that fit the network’s comedic co-viewing mandate. In September, YTV introduced *Wipeout*—the action-packed family game show featuring crashes, smashes and mud splashes as contestants navigate an obstacle course to win a grand prize of US\$50,000. “Our primetime for co-viewing is 6 p.m. to 8 p.m., and we’re hoping that the addition of *Wipeout* to our primetime lineup will help us find new family audiences,” says Ellis.

In November, audiences will get another helping of obstacle course craziness with a special celebrity version of popular marbled media series *Splatatlot* featuring the casts of the channel’s original Canadian productions *Mr. Young* and *Life with Boys*. “The teams will face off in *Splatatlot* Castle, with the winner of the challenge directing a cash prize to the charity of their choice. This special was a great way for us to combine two of our biggest sitcom hits with one of our biggest reality hits,” says Ellis.

Marketing mix While *Wipeout* and the *Splatatlot* special will receive strong on-air promotion, this season’s marketing focus is squarely on top-performer *iCarly*, which gets a massive push this fall through out-of-home advertising on buses and banners on kids websites and YouTube. **k**

Chatter boxes

The world's largest retailers are increasingly tapping into consumer conversations, snapping up social media analytics firms and mining that data to make buying and product-creation decisions. So brand owners, you better start fine-tuning your property's social strategy. Walmart is listening.

BY GARY RUSAK

The retail landscape has never been static. Big-box retailers like Walmart, Tesco and Carrefour have built their success on a foundation of price competitiveness, intuitive store layout, viable locations, deft buying strategies, strong brand partners and effective marketing. But they continually face their biggest challenge — maintaining that success. Stores can easily end up full of dead shelf space and empty check-out lines if they don't respond to the ever-changing technological and social landscape of their customer bases. The choice is stark—evolve or die. With this in mind, the coming year could signal a fundamental change in the relationship between retailers, their suppliers and consumers. By taking a look at the macro moves of some of the world's biggest retail power-brokers, a clearer view of the coming age emerges. The shift from a retailer as a point-of-sale distribution hub to an all-encompassing social platform has begun.

Social shoppers “It's incredible how much retailers are getting out of the insular mindset,” says Carol Spieckerman, president of newmarketbuilders, a boutique retail

consultancy firm based in Bentonville, Arkansas. “You have to look at retailers now as a platform, rather than just a collection of stores or a stand-alone website.”

Spieckerman's assertion that retailers are moving beyond the point-of-sale perspective with an eye towards becoming more wide-ranging entities is supported by a number of acquisitions that the majors have made in the past 15 months.

On the crest of this wave, not surprisingly, is the world's largest retailer—Walmart. In November 2011, the behemoth of Bentonville purchased Silicon Valley social media data aggregator start-up Kosmix for an estimated US\$300 million. Founded in 2005 by Venky Harinarayan and Anand Rajaraman, Kosmix is a collection of social media filtering technologies that can monitor the activity on platforms such as Facebook, Twitter, YouTube and Foursquare in real time and extrapolate information.

The retailer promptly created an @Walmart Labs division to integrate Kosmix into its operations. Currently, @Walmart Labs employs roughly 500 people who work across its original office in Mountain View, California and a





@caffeinehound: @starbucks,
I wish I could make my own CakePops!



@hungergamesfreak: OMG I want
a Katniss jacket now!



Jim “Marvelman” Smith
“likes” The Avengers



newer one set up in Bangalore, India. Kosmix represents the most significant social media acquisition by a retailer, but it's important to note that Walmart is not alone. Its competitors have also been busy throwing capital at social media technology firms.

In May 2011, Dunnhumby, a UK-based retail media group and subsidiary of retailer Tesco, purchased Boston, Massachusetts firm BzzAgent for a rumored US\$60 million. BzzAgent is a social marketing company that “creates word-of-mouth among consumers,” according to Malcolm Faulds, the company's SVP of marketing.

“As traditional marketing channels have become a little less effective...brands are looking to create word-of-mouth to reach consumers—we run campaigns designed to get people talking,” he says. Social media, of course, often plays a key role in those campaigns.

Minneapolis, Minnesota-based Target is also “on the acquisition trail,” according to Lutz Muller, founder and president of Klosters Trading Corporation, a retail consulting firm based in Williston Hills, Vermont.

“[Target] is looking at three companies that look at consumer groups and their activities on Facebook, Twitter and YouTube,” he says, adding that the company names are still strictly under wraps.

Additionally, Muller says France's biggest retailer (and the world's third-largest), Carrefour, is looking at similar acquisitions in the social media metrics space. “There is definitely significant awareness that consumer behavior on social media matters to retailers,” Muller notes.

The upshot of these purchases and rumored acquisitions is that retailers are looking at the online environment in a more sophisticated and nuanced way than ever before. Just maintaining an online presence that enables customers to buy items, complain and post customer reviews on a website is not enough anymore.

“It's moving beyond having Twitter or Facebook as a customer service, public relations or promotional tool,” confirms Steve Mader, senior analyst of digital retailing at UK-based consultancy Kantar Retail. “It's becoming integrated with the overall operations of live retailers.”

Spieckerman also sees these acquisitions as an indication of a fast-changing retail culture. “They are mining data from social media and turning that into insights that can then be leveraged,” she says. “Retailers are realizing that social data is more impactful than the point-of-sale data.”

A look @Walmart Labs While only 15 months old, the acquisition of Kosmix by Walmart has spurred the development of a number of programs that illustrate exactly where the world’s biggest retailer is headed. Shernaz Daver, spokesperson for @Walmart Labs, says the division is primarily “monitoring social media chatter” to “determine what people might like to see in the store.”

The most obvious example is Walmart’s 2011 promotion “Get On the Shelf.” The company asked US inventors to make a YouTube video detailing their inventions and why they should be on Walmart shelves. The public then got to vote for the innovations they would most like to see made available in stores.

“We figured we would get 1,000 entries,” says Daver. “But we got more than 4,000.”

The competition yielded two new products that are now stocked at Walmart, and an additional one that is available online.

Walmart, of course, hasn’t stopped there in its attempts to use social media data. For instance, by noticing that a great deal of discussion was taking place on Twitter about the Cake Pop, a confectionery product from coffee giant Starbucks, Walmart set its sizable buying power into action.

“It was trending on Twitter, and people on Facebook were talking about it, saying it was cool,” says Daver. “We saw that and talked to the buyers, who in turn talked to a manufacturer, and now we carry a Cake Pop maker.”

Last Christmas, Walmart also unveiled its Shopycat program, a Facebook gift-finding app created by @Walmart Labs. “It helped answer that question everyone has—‘How do I buy a gift for my wife or sister-in-law?’” says Daver.

The app aggregates a user’s Facebook “likes,” and based on his or her status-update postings, suggests gifts that would be appropriate. If your sister-in-law likes *The Hunger Games*, for example, the app would suggest a similar book, or perhaps fashion items associated with the franchise that other fans of a similar demographic also purchased. “Those are the kinds of areas we wouldn’t have thought of investigating in more traditional retail,” concedes Daver.

Perhaps Walmart’s most revealing example of the power of information gleaned by tracking social media comes from an admittedly unlikely place. The small independent US documentary *Fat, Sick and Nearly Dead* was released in 2010, made on an estimated US\$2.5-million budget that had scattershot distribution. The film would have flown way under the radar of any major retailer were it not for new social media aggregation data.

While the movie’s audience is a mere fraction of those for studio blockbusters like *Marvel’s The Avengers*, its fanbase was particularly rabid and—most importantly to retailers—motivated to make a specific purchase. The film tells the story

of Joe Cross, the filmmaker, who along with a truck driver, sets out on an “epic journey” to lose weight and live healthy. One particular aspect of the film caught the interest of the social media world.

“All of a sudden there was a lot of social chatter about juicers because of this little cult movie,” explains Daver. “So, we reacted by carrying more juicers. We also knew geographically what areas should carry more of them.”

The example serves to illustrate Spieckerman’s point that retailers are realizing a new set of metrics, and analyzing data that goes far beyond traditional point-of-sale information. “The awakening of the power of that data is one of the reasons compelling retailers to get involved with social media,” she says. “The most valuable data is from the online environment, not the store.”

It’s an assertion echoed by Kantar Retail’s Mader. “[Retailers] are getting thirstier for shopper data that exists outside of their walls,” he says. “They know a fair bit about what is going on within their stores or websites, but they want to know what is happening on these social media platforms.”

Tesco takes on Bzz UK-based Tesco is taking heed of the growing importance of digital in the retail space. Its acquisition of BzzAgent last year, combined with recent purchases of Mobcast (it paid US\$7.5 million for the company that brings books to wireless devices), and internet radio station WE7, indicate the retailer’s desire to morph into a consumer platform.

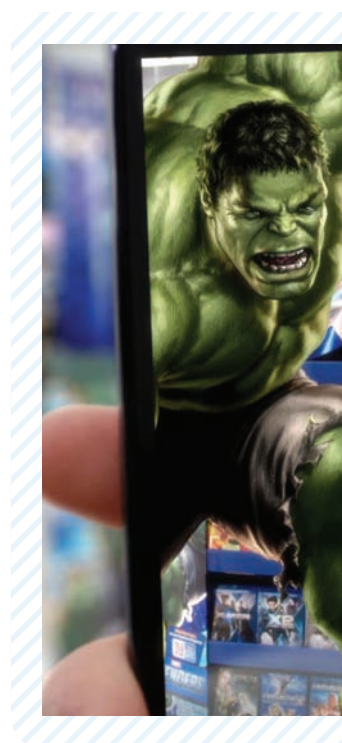
“Tesco has always been an innovator,” says BzzAgent’s Faulds, referring specifically to the company’s well-known loyalty program. “We plug into that program. If we see through your shopping patterns that you buy a certain type of ice cream, we will send you a kit through the mail or a sample of another related product and ask you to write reviews, post pictures. Then we put that content up on different sites.”

Faulds says the retailer and the brands it stocks are interested in the end-product of these types of campaigns—the social media content. “There is definitely a trend with retailers figuring out social,” he says. “Many of the brands who buy into these types of programs are doing so for the content that they get from consumers—those testimonials and the pictures that they then use internally.”

While the program may seem like a simple extension of traditional market research, the two-way nature of the conversation between consumers and retailers that it facilitates is what’s valuable to Tesco. And there is plenty of evidence to suggest that Tesco is the UK leader of the platform approach, as Walmart is in the US.

A good example of Tesco’s reach outside traditional retail channels is its stake in Blinkbox. Founded in 2006, Tesco acquired an 80% share of the UK-based video-on-demand service, which has had more than 2.8 million registered users as of April. The service was quickly integrated into the retailer’s operations by connecting physical sales of DVDs in store locations to the streaming platform.

“If you buy a DVD at a Tesco, you automatically get a free online version of that DVD through the service,” says



Faulds. “In many ways, [retailers] are creating platforms in which brands can engage with customers. There is a similarity between retailers and media properties. These retailers have an audience that isn’t just going to the store; it’s engaging with them online and in the real world.”

Powering up the pull model Given what they’ve been up to so far, it’s fair to say that retail’s current fascination with mining social media data is altering the buying process on both sides of the pond.

“In traditional retail, the buyer is king,” says @Walmart Lab’s Devar. “But now there is a new model. Now the consumer is king. It is consumers deciding what they want to see on the shelves. They are voting with their social connections, as well as their wallets.”

“Retailers are finding the brands and the products they want through social media interactions,” Spieckerman says. “It’s moving from a conversation about how many sales have you driven to ‘What does your user base look like? What sort of affinity is out there?’”

So for brand or property owners operating in the kids and adult spaces, the goal will become creating social media currency that can then be leveraged into products, rather than pursuing the traditional model where products are created to fit into an established category and in a set store aisle.

“Look at success stories like Lululemon [the sportswear manufacturer],” says Spieckerman. “You don’t necessarily see one product—you see a user-base, an affinity base. Brands now have an ongoing conversation with their bases and those communities are going to become very valuable to retailers.”



Avengers assemble

To see the retail’s new platform approach in action, look no further than Marvel’s summertime promos for *The Avengers*

“Marvel wanted to bring *The Avengers* to Walmart, Target and Toys ‘R’ Us, but it didn’t say this merchandise will go here and that merchandise will go there. That would have been a channel approach,” says Carol Spieckerman, president of retail consultancy newmarketbuilders. “Instead, Marvel looked at platforms and asked how it could create a unique experience for each of these retailers.”

Spieckerman’s analysis is confirmed by Mark Rhodes, Marvel’s SVP of North American retail development. “We approached Marvel’s *The Avengers* not as a one-time event, but as a platform to develop an evergreen franchise,” he says. “We are always looking for ways to make the consumer’s experience unique to each retailer.”

The plan dictated taking three different approaches at three different retailers. The *Super Hero* app was developed for Walmart and allowed customers to interact with specific Avengers images to create in-store games and an augmented-reality experience. Target mined the role-playing aspect of the property through in-store displays featuring the Hulk’s footprints in its aisles and a 3D installation of the giant green one crashing through a store ceiling. Toys ‘R’ Us, meanwhile, featured in-store dedicated boutiques that screened video content, as well as an exclusive assortment of Marvel Universe collector’s action figures.

In each case, the retailer’s role encompassed much more than just allotting shelf space to merchandise.

“Our programs with Walmart and Target for Marvel’s *The Avengers* enabled fans to extend both their shopping and movie experience,” says Rhodes. “Walmart was able to go deeper into the stories of the characters through an in-store augmented-reality game, while Target was able to really tap into the role-play appeal of our characters through an amazing advertising campaign.”

Spieckerman sees Marvel’s multi-platform approach as a sign of things to come. “Multi-touchpoint big-bang launches are where it’s going,” she says. “These platform-to-platform collaborations are what we are seeing now.”

In other words, making an elevator pitch to a buyer in a Brooks Brothers suit or presenting a Powerpoint in a drab boardroom in Bentonville might become as outdated as the fax machine.

“It’s starting to move in that direction, and it will have some very interesting implications for supply-chain logistics and new product introductions,” says Kantar’s Mader.

Spieckerman says the new dynamic operates on a “pull model,” and she posits that the major retailers are anything but passive buyers waiting to be sold on a new product or property. They are, with the help of these social media metrics, proactive buyers scouring the social media landscape for powerful brands that have deep affinities with the communities based around them.

In the kids space, in particular, Spieckerman points to *Angry Birds* as a “weapon of mass engagement” and a perfect example of a property that built a strong affinity and community in the digital space and eventually ended up putting products on the shelf. In fact, with the new metrics playing a crucial role in the buying decisions of retailers, she frames the future as a digital data arms race between retailers, brand owners and manufacturers.

“Brands and suppliers might assume that retailers will just turn over the new metrics to them,” Spieckerman says. “But that is not the case. Brands and suppliers will have to have a conversation to find out what the new data sets are, if retailers are getting richer data than they are, and how it can be leveraged. It’s a much more complex proposition than it used to be.”



BRAND LICENSING

Turtles invasion begins

A globally aligned 360-degree launch plan is in the works for the reborn Teenage Mutant Ninja Turtles franchise, with the entire global network of Nickelodeon & Viacom Consumer Products and Viacom International Media Networks supporting the property across all platforms. "Our multi-phase rollout plan focuses on engaging the superfan with authentic legacy programs, energizing retail by cementing the property as a 'must have' for boys, and exciting consumers by connecting them more deeply with the property through multiple launch categories," says Michael Connolly, SVP and head of international consumer products. With its core audience of kids four to 12 in mind, the company will initially focus on action figures, vehicles, playsets, role-play, comic books, video games, apparel, accessories and social expressions. Toys (from master toy licensee Playmates) are currently on retail shelves in the US and Canada, and will follow in the UK this December. Next spring, products will ship to France, Spain, Germany, Benelux and the Nordics, followed by Russia, Mexico, Brazil, Korea, Taiwan, SEA and Italy in spring/summer 2013, and Turkey, China and Japan in summer/fall 2013.

Furby to furnish fans with fun

Hasbro strengthens its strategy around the concept of branded play with the relaunch of 1990s favorite Furby and the expansion of evergreen brands into new territories. "We see Furby as a huge opportunity," says James Walker, VP of brand licensing and publishing for EMEA. "The furry guy has updated technology and is more interactive, has more features and has gotten a great reaction at retail." The first SKU from the Pawtucket, Rhode Island-based toyco, available in six colors, hits US and UK mass-market shelves this fall, followed by a broader European outreach in Q2 2013. Preschool iteration Transformers Rescue Bots is due to launch in Europe in 2013, while the new *Littlest Pet Shop* TV series will delight youngsters in Europe in fall 2013.

Gearing up for BLE

IP owners aren't letting the perpetual cloud hanging over Europe's economy get them down. They're headed to London this month with a host of new properties and promos ripe for partnerships.

BY DAWN WILENSKY

Mind
Candy®



brand
licensing
europe
2012
16-18 October
Olympia, London

COME SEE US AT MEETING ROOM B198

Company is wild about new properties

DHX Media-owned Wildbrain Entertainment hopes to strike a chord with kids using music as a key component for several of its properties. Music drives preschool stop-motion gem *Rastamouse*. A live show based on the series is in the works, as is a major move into digital entertainment by year's end. And for the six to eight set the company is rolling out UMIGO (U Make It Go), a music-led trans-media property that features animated videos, games, apps and iOS tools. A unique consumer products model allows licensees to add the finishing touches to prototypes like its Stack Attack game (already created and tested by Wildbrain). "The outreach we've done can truly benefit our partners because we've done some of the legwork already, and they can come in and expand upon our concept," says Michael Polis, president of Wildbrain. Already a hit with iOS app fans, the company also has *Battle Bears* gearing up for entry into apparel and toy categories for the specialty retail tier in 2013.



Timing is right for Zodiac Rights portfolio

Zodiac Rights isn't wasting any time with *Tickety Toc*, recently closing a master toy deal with Vivid Imaginations for Europe and getting close to inking a deal with a US master toy partner. The next step in building a consumer products platform for the preschool series is pursuing partners in publishing, additional toys and games, apparel and accessories for a fall/winter 2013 retail rollout in the US and UK. The 52 x 11-minute series currently airs in the UK on Nick Jr. and is coming to Channel Five's Milkshake! block later this year. The show is set to premiere in the US, Benelux and Germany on Nick, and in France (France 5 & Nick Jr.) this fall.



Millimages boots up plans for new robot-centric series

"Our goal is to make the *Me and My Robot* series and brand recognizable even before its TV launch," says Bettina Koeckler, SVP and GM of global consumer products for French prodco Millimages. The 52 x 13-minute animated series is co-produced with Synergy Media and Canal J. Originally commissioned by France Télévisions, Canal J and EBS, the show explores the topsy-turvy life of a group of friends in a high-tech robotic school. International rollout has begun, with pre-sales already in place at ABC Australia, SVT Sweden, NRK Norway, DR Denmark and VRT Belgium. Web and smartphone applications are being explored, as are electronic games and toys, video games, board games and card games with a mass-market consumer products rollout planned for 2013/2014.

Rainbow dolls up Winx Club portfolio

Winx Club delves heavily into the digital world, with Italian owner Rainbow expanding its efforts by way of a completely refreshed website, integration of viral and social marketing and various digital portals for its content. An ecological focus is on tap for season five, which recently launched in the US. The show features new Winx transformations Harmonix and Sirenix joining the fairies as they face a dreadful new villain, Tritannus, a powerful monster created by pollution. The brand maintains its strong fashion doll presence with season-five faves headed to mass-market and specialty retailers in fall, followed shortly thereafter by apparel targeted at high street retailers. Witty Toys, a division of the Rainbow Group, produces the dolls for all territories except North America, Australia, New Zealand and UK, where Jakks Pacific is the master toy licensee.

Nothing to derail strong initiatives

Dinosaur Train is on the right track with L.A.-based The Jim Henson Company recently securing Nickelodeon as its UK broadcaster and licensing agent for the territory. "Our plan is to further collaborate with agents in local markets in order to grow Dinosaur Train in cornerstone markets," says Melissa Segal, SVP of global consumer products. TOMY will debut its dino line in spring 2013 at mass-market retailers in both the UK and Germany, while Penguin Publishing UK will launch its first Dinosaur Train title in spring 2013. Additionally, three decades of fun are being celebrated through the upcoming "Dance Your Cares Away Fraggles" campaign. So far 30 brands, designers and artists are signed up to offer unique products to celebrate the 30th anniversary of *Fraggle Rock* in 2013 in the US and Europe.

Pac-Man gobbles up new audiences

"Pac"ing a powerful punch for Greenwich, Connecticut-based 41 Entertainment is *Pac-Man and the Ghostly Adventures*, which follows the video game icon as he and his buddies save PacWorld. The new animated series, aimed at kids five to 11, will air on Disney XD in the US, SKY in the UK and TEN Network in Australia, starting in September 2013. Toys, video games, apparel and stationery and back-to-school goods from undisclosed partners will lead consumer products program in September 2013 at mass-market and specialty retailers.



Nelvana spins out exciting plans


Storied publishing favorite Babar is the inspiration behind Toronto-based Nelvana Enterprises' *Babar and the Adventures of Badou*, a CGI-animated preschool series starring King Babar's grandson, Badou. "Strategic partnerships with our European broadcasters are important to grow the awareness of the brand in territories where the merchandising program is already launched, and to build our brand strategy globally for the long term," says Antoine Erligmann, VP of licensing for EMEA. The 80-year old evergreen has attracted agent ITV in the UK and Rio Licensing in Russia. New licensees in France include School Pack (back-to-school), Papo (PVC figurines), Riethmüller (party goods) and Worlds Apart (bedroom accessories). In Portugal, Booksmile is doing publishing, while Artimbal is on-board with back-to-school. Additionally, boys action stalwart Beyblade continues with Beywheelz, a new chapter in the franchise, with 13 x half-hour episodes new to Cartoon Network's US lineup and a soon-to-be-announced broadcaster in Europe. Master toy licensee Hasbro plans a new line of products for 2013 along with products from 220 international licensing partners.



Video games to impact BRB portfolio

Things are exciting over at Spain's BRB Internacional these days, as the prodco's licensing division takes the lead on two popular video games headed to TV and consumer products. BRB is producing a 26 x half-hour animated series based on the hit PlayStation Portable game *Invizimals* with Sony Computer Entertainment Europe. "Invizimals is a long-term brand based on a very successful game and the first to use the augmented-reality asset. The incorporation of this AR into the brand and promotional elements will be a key element for the new digital audience generation," says Victoria Fernández, licensing and marketing director at BRB. The company holds international TV distribution rights to the new series and is managing the brand in Spain and Portugal. Pac-Man is also now starring in a 26 x half-hour series produced in stereoscopic 3D. Bandai has taken master toy rights for *Pac-Man and the Ghostly Adventures*, while Namco holds the video game license. BRB Internacional manages the property in Spain and Portugal.

Power Rangers pack a punch

Classic boys action property Power Rangers will hit a major milestone next year. The long-running kids series is celebrating its 20th anniversary under the watchful eye of owner Saban Brands. Since reacquiring the property from Disney in May 2010, the L.A.-based company devised the new Megaforce theme armed with 40 new eps due to air on Nickelodeon US in early 2013, as well as a new cast and style guide. International broadcast partners are being sought at MIPCOM for the new season, while master toy licensee Bandai leads the consumer products charge with action figures, vehicles, role-play items and the iconic Megazords due out in 3Q 2013. Plans for the 20th celebration are currently being worked out with tent pole events on the horizon and a range of collectibles geared toward older fans of the franchise. 

I hate the term **360** because it's like **bad advertising lingo**. **He's from Ohio. He's a really nice guy.** **Girls** want to be **fairies** and **princesses** and little **boys** want to be **superheroes** and **ninjas**. **Macaroons are popular in New Jersey, Massachusetts and Nevada. They are not popular in Louisiana.** Some say it's like **pressing the gas pedal all the way to the floor.**

- Marathon Media's **David Michel**, explaining cross-platform promos for the new season of *Totally Spies*
- **Bill Schultz**, from Home Plate Entertainment, describing skateboarder/reality show icon Rob Dyrdek
- **Steven Silverstein**, CEO of US specialty retailer Spirit Halloween, considers the spooky holiday's enduring appeal
- @Walmart Labs' **Shernaz Daver** dishing up some of the obscure info uncovered by the retailer's deep-dive into social media activity
- Animator **Pete Browngardt** sums up the pace of his new Cartoon Network series, *Uncle Grandpa*

NOW GOING GLOBAL HOG WILD!

CYBOARS®



**3 MILLION
PLUS VIEWS**



**#1 LIKED
SHOW**



TOY LINE SPRING 2014

CYBOARS

© 2012 CYBOARS INT, LLC

WWW.CYBOARS.COM

901-347-0709 INFO@CYBOARS.COM





STEP INTO THE BOX AND OUT OF THIS WORLD WITH JULIUS JR.



**26 HALF-HOURS
(52x11')**

**VISIT US DURING MIPCOM:
Riviera Sea View • RSV.46**

www.marvista.net
info@marvista.net



SABAN Brands



™ & © 2012 Paul Frank Industries LLC